Huntington Hotel
1401 South Oak Knoll Avenue
Pasadena
Los Angeles County
California

HABS No. CA-2251

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

MEASURED DRAWINGS

Historic American Buildings Survey
National Park Service
Western Region
Department of Interior
San Francisco, California 94102

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HISTORIC AMERICAN BUILDINGS SURVEY

HUNTINGTON HOTEL HABS No. CA-2251

Location: 1401 South Oak Knoll Avenue, Pasadena, Los Angeles County, California

Present Owner: Gemtel Corporation
Los Angeles, California

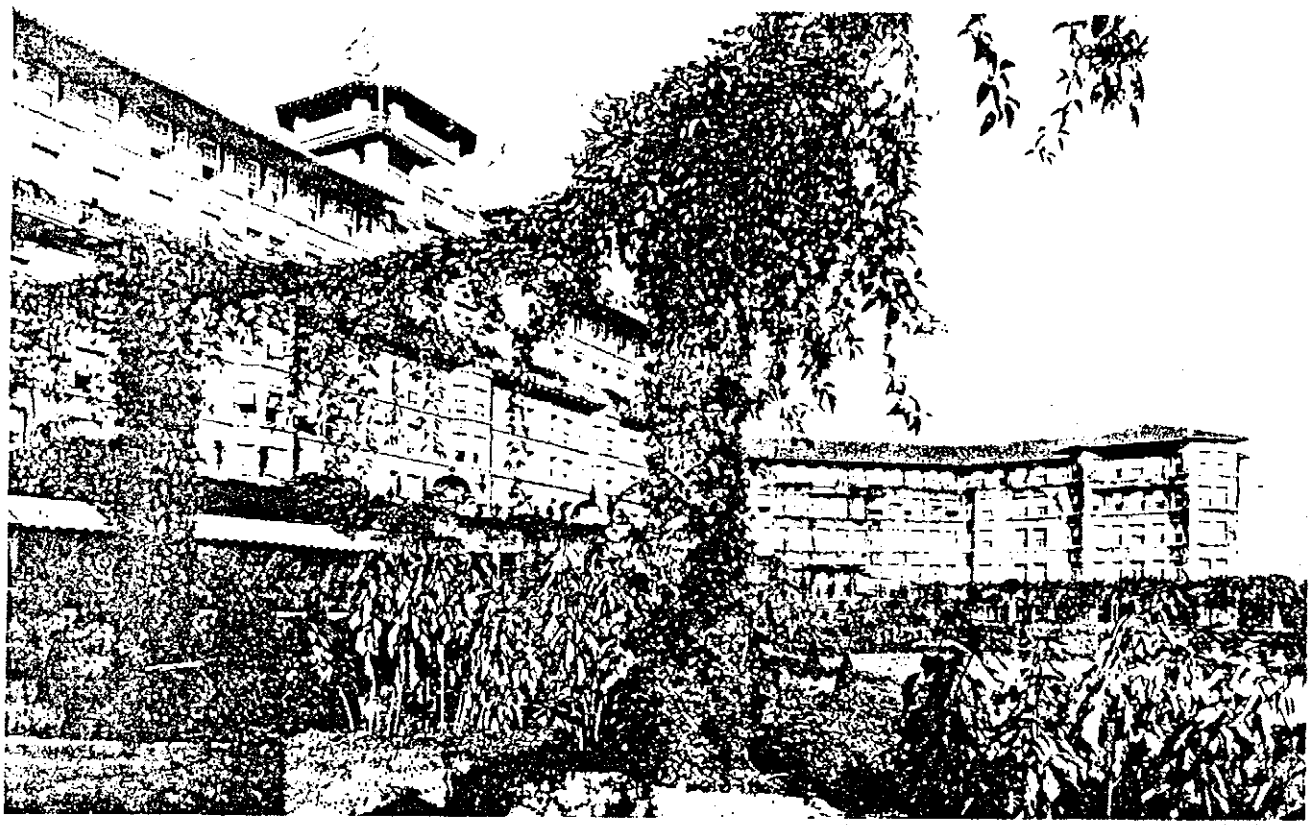
Present Occupant: Ritz-Carlton Hotel

Present Use: Demolished, 1989

Significance: By the 1890s, Pasadena's mild winter climate and scenic beauty was attracting thousands of winter visitors. Resort hotels flourished from the turn of the century until the 1930s. The Huntington Hotel was constructed in 1907, during the height of the resort era. It was designed by two prominent local architects, Charles Whittlesey (first four floors) and Myron Hunt (later addition of top two floors and belvedere) and is associated with prominent hotelier Danniel Linnard.

Report Prepared By: Diane Williams Hlava, Architectural Historian

INTRODUCTION



HOTEL HUNTINGTON, EAST WING. PASADENA, CALIFORNIA.

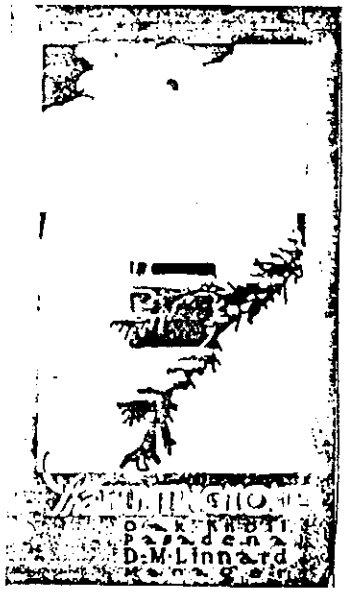
1.1 View of the Huntington Hotel, date unknown. Courtesy Pasadena Public Library.

1 INTRODUCTION

On May 19, 1987, the voters of Pasadena elected to approve city ordinance # 6188. This ordinance allows the Huntington-Sheraton Hotel site to be rezoned from a legal non-conforming use in an RS-2 and RS-2HD area to a PD-15. The approval of this ordinance permits the current owners to proceed, upon compliance with 34 requirements set forth in the ordinance, with the demolition of the Huntington Hotel tower building, the construction of a new tower building and the redesign and rehabilitation of the site and the remaining structures.

Before such work can proceed, the completion of historical and architectural significance and physical description analyses on the tower building are required by Pasadena City Ordinance 6188. The material contained in this document is intended to provide accurate and definitive information on the historical significance and the architectural development of the Huntington Hotel tower building and to identify the physical elements contributing to its architectural integrity. A thorough understanding of these elements is the most effective way to ensure that the new building will be sympathetic to the integrity of the original design and the site in general and that the contributing architectural elements of the building will be incorporated into the new design.

This document specifically addresses only the hotel tower building. The buildings immediately adjacent to it and the surrounding grounds and 22 bungalows are mentioned only in their direct relationship to the tower building and its development.
In the following document only the historical and architectural



1.2 Title page from "The Huntington," 1914. Courtesy Huntington-Sheraton Hotel.

significance and a physical description of the tower building is presented. No information on the structural makeup, the condition of the historic fabric and insensitive uses or any recommendations for restoration or rehabilitation are made because the building is proposed for demolition.

The following chapters of this report address these aspects of the property:

Chapter 2: Historic Significance. The development of the hotel property and its setting in relationship to national, regional and local history.

Chapter 3: Physical Description. A description of the exterior appearance of the tower building, the 1914 building plans and an analysis of the character of the original design and subsequent additions and alterations.

Chapter 4: Significant Architectural Elements. A list of significant exterior and interior elements and finishes that can be removed from the existing tower building and reused or replicated in the new construction.

Chapter 5: Furnishings and Interior Color Scheme History. A compilation of documentary data relating to furnishings and interior color schemes that was discovered during research. This is not a definitive or complete record.

Chapter 6: Analysis of the Impact of Demolition on the historical integrity of the site.

Chapters, headings, subheadings and specific sections and topics are organized by a numerical system.

Chapters 4, 5, and 6, plus project field notes and field photographs are included in the HABS Field Records for this project.

2 HISTORICAL SIGNIFICANCE

2.1 NATIONAL SCENE

2.1.1 WESTWARD EXPANSION

After the Civil War, Americans and foreign immigrants resumed their westward movement across the Rocky Mountains and into California and Oregon. The dislocation and social upheaval caused by the war, the abolition of slavery and the advent of reconstruction created economic hardships for many Americans. In search of free or cheap land, the riches of California and the entrepreneurial opportunities of the west, men, women and children of all social and economic classes spread across the continent. The wagon and the stage were the primary mode of travel west of the Mississippi River. For those with more resources, ocean travel via Panama was a favored route for California bound travelers. No railroad linked the West Coast with the East Coast. But in 1869, what had first been seriously proposed in 1845 became a reality: a transcontinental railroad.

2.1.2 ARCHITECTURE

After the Civil War, rapid technological change fostered more emphasis on scientific disciplines at American colleges and classes in architectural design began to be offered. Increasing sophistication about architecture combined with the increased number of photographs showing the architectural treasures of Europe, Latin America and the Orient contributed to a growing awareness of architecture on the part of the American public. And as American industry grew stronger and mass production and standardization of

products became commonplace, Americans began to demand and could afford homes and business buildings deslgned with some degree of knowledge and sophistication.

Between 1865 and 1900, elght major architectural trends domlnated American architectural design: American Colonial Revival, Beaux-Arts Classicism, High Victorian Gothic, Richardsonian Romanesque and the Chicago Commerclal style and Eastlake and Queen Anne architecture and the Shlngle style. By 1900 two of these, Colonial Revival and Beaux-Arts classicism, were firmly entrenched as correct styles for American buildlngs. Slowly the Beaux-Arts style gave way to new architectural preferences and the Colonial Revival was joined by a multitude of revival styles, all of which were popular through the 1930s.

In the late 1870s and early 1880s, a new indigenous residential architecture began to be found in Massachusetts and Rhode Island. Influenced by the interest in American Colonial design, the architects of the new Shingle style combined elements of Georgian-Federalist architecture wlth elements of Richardsonian Romanesque and New England colonial vernacular design and anchored the buildings to their site with stone foundatlons, horizontal lines and shingle sidlng.

A turnlng point in American architectural design, the Shingle style was to influence Frank Lloyd Wright in his search for an American architecture and the development of other architectural styles in the early 20th century. It marked the beginning of independent American architectural thought and pointed the way for American architects to design buildings that related to the American landscape and experience and to develop architectural vocabulary that expressed a mode of llving and that reflected the historlcal associatlons of time and place.

2.2 SOUTHERN CALIFORNIA

2.2.1 REGIONAL DEVELOPMENT

With the 1869 completion of the transcontinental railroad, California was no longer isolated from the rest of the nation and the flow of people into the west and California in particular increased. Northern and central California enjoyed the most immediate and largest benefits of the railroad's arrival. The population of northern and central California grew to 500,000 in the 1870s.

Southern California, not directly served by the railroad until 1876, was still remote from the rest of the country. Until then, emigrants coming to southern California traveled overland by stage or wagon, by ship via Panama or took the train to northern California, making the rest of the journey by ship or stage. Between 1870 and 1875 the population of the southern counties grew from 39,000 to 60,000 people;[1] these new residents recognized the advantages of the climate and the growing business opportunities.

The climate of the southern counties, touted for its healthful benefits as early as the 1860s, attracted those afflicted with tuberculosis and other respiratory diseases. For those not afflicted, the mild climate was enticing. In the 1870s many new communities sprang up, and established cities grew as a result of the health seeking visitor. Among the more than 12 new towns started in the 1870s in southern California were Pasadena, Riverside and Santa Monica. Hotels and residences were built to accommodate the visitors and to ease the housing shortage created by their influx.[2]

With the droughts of the 1860s and 1870s, the Spanish and Mexican rancho

based cattle and sheep business, which had been the mainstay of southern California's economy since before the American acquisition in 1846, grew and then declined. But the climate aided by irrigation made possible the cultivation of a wide variety of crops,[3] transforming the southern counties into a mecca for those seeking the life of a gentleman farmer or orchardist.

Shipping and freight hauling formed another important element of the southern California economy in the 1850s, '60s and '70s. Hides, meat, agricultural products, consumer goods of the day, timber and the shipments from and supplies to mines in Inyo County created fortunes for entrepreneurs.[4]

Once the railroad was extended from northern California to Los Angeles, the population began to increase steadily. In 1882, Southern Pacific Railroad's transcontinental line from Los Angeles east through Yuma, Arizona, was complete, finally opening up the southern part of the state to direct rail travel.

But the jubilation felt by southern Californians on the arrival of the railroad soon turned to resentment as the railroad began developing a monopoly on rail shipping in California. By absorbing local rail lines, demanding subsidies of towns and cities to ensure they would be included in the main line service and charging high shipping fees, the Central Pacific Railroad and its subsidiary, the Southern Pacific, were able to control rail traffic throughout the state.

Efforts by competitors to break the monopoly of Central Pacific's Big Four (Collis Huntington, Charles Crocker, Mark Hopkins and Leland Stanford) were largely averted through buy outs, lobbying and the absorption of existing routes and lines. But by

1885, the relatively small Atchison, Topeka and Santa Fe Railway had reached San Bernardino. Building to Azusa, the Santa Fe bought out the existing Los Angeles and San Gabriel Valley Railroad and finally, in 1887, reached Los Angeles.[5]

Once in Los Angeles, the Santa Fe started a rate war with the Southern Pacific. Freight and passenger fares fell dramatically. At their lowest point, a one-way ticket from Kansas City to Los Angeles cost $1. This competition resulted in a flood of tourists, increased shipping and commerce the beginnings of southern California boosterism that has become known as the Boom of the Eighties.

The boom had a profound affect upon southern California and began the change that altered forever the pastoral environment of the region. The rapid growth of southern California in the years 1886-88 was the indirect result of increased national prosperity and the direct result of the railroad rate war and the ensuing real estate boom. Exaggeration and overstatement were the methods of the real estate promoters, all the while claiming that the truth was only slightly less incredible than they claimed.[6] These methods worked. Prices rose and real estate transfers recorded in Los Angeles County in 1887 totaled $98,084,162. Between January 1887 and July, 1889 more than 60 new towns were plotted, totaling 79,350 acres.[7]

The result was instant prosperity and an acute housing shortage for southern California. Existing towns grew and new towns emerged. Hotels, boarding houses and residences sprang up and the tourist industry that eventually became a major segment of the regional economy was born.

The boom was over by the middle of 1888, but boosterism and the population continued to grow, although

more slowly. The southern counties grew from 76,000 people in 1880 to 221,000 people in 1890.[8]

By the turn of the century, railroad excursions, luxury hotels and the image of southern California as a land of sunshine, opportunity and health had established the region as a vast playground for the upper middle and upper classes.

2.2.2 ARCHITECTURE

In the period 1865 to 1900, the same basic architectural trends found in the East and the Midwest were also found in the American West, in California and in Southern California. But because of isolation from the cultural and commercial centers of the nation, architectural styles considered old fashioned in the east continued to enjoy popularity in the west as many as 10 or more years after they had passed from the Eastern scene.

Knowledge of up-to-date Eastern trends in architecture was most common in those western communities served by railroads and steamship lines. Cities with expanding populations and healthy economies such as San Francisco, Seattle and Denver produced the largest number of architecturally correct and currently stylish buildings.

With the great migrations to California during the Gold Rush and again after the arrival of the railroad in 1869 in northern California and 1876, 1882 and 1885 in southern California, the architectural traditions of every major European country and nearly every American region were represented.[9] These were added to the existing Spanish colonial architectural traditions. Although diverse, the common denominator for many of these traditions was some form of classicism--from Spanish neo-

classical church architecture, to New England Colonial to French and English versions of Roman architecture.[10] Those traditions not fitting the classical mode--High Victorian Gothic, Eastlake and Queen Anne--grew from the romantic, picturesque architectural tradition of the late 18th and early 19th centuries.

In the smaller cities and towns and in the rural farming and ranching areas of the West, architecture tended to be a combination of out-dated Eastern styles and indigenous building methods and materials. Mail order catalogs supplied materials not locally available.

The Spanish colonial building traditions of California captured the imagination of residents of the state's southern counties and of Americans in general with the 1884 publication of Helen Hunt Jackson's novel, Ramona. Although incorrect and highly romanticized, her descriptions of California adobes and the lifestyle centered around them became a major inspiration for the development of Mission Revival, Spanish Colonial Revival and Mediterranean style buildings in late 19th and early 20th century southern California. The California counterpart to the Shingle style--in the sense that they were inspired by local historical styles and the legacy of the Spanish Colonial period, just as the Shingle style was inspired by American Colonial building traditions and the legacy of the British Colonial period--these three architectural types represented the blending of a romanticized historical past with classical architectural vocabulary from countries having similarities of climate and terrain with southern California. Highly popular from the 1890s until about 1930, (the popularity of Mission Revival waned by about 1910) these Spanish derived styles helped shape national and regional perceptions about early 20th century southern

California and formed one aspect of a southern California regional architecture.

The other major style important in the regional context was the Craftsman aesthetic. As it developed in southern California and Pasadena, it bore a more direct stylistic and philosophical relationship to the Shingle style. The Craftsman aesthetic reached its peak of local popularity before 1915 but continued to have an impact on national and regional architecture in that it influenced perceptions about southern California and manifested its influence on American architecture through the development of the California bungalow, which was widely built across America in the 1920s and 1930s.

2.3 PASADENA

2.3.1 THE CITY DEVELOPS

Pasadena began before the Boom of the Eighties. It was founded in 1874 by 27 members of the San Gabriel Orange Grove Association as an unincorporated agricultural community they called the California Colony of Indiana. Its solid middle class residents were from Indiana, Ohio, Iowa, Massachusetts, Michigan, Pennsylvania, Alahama, Georgia and Missouri. Although they had not been farmers in their native states, the Indiana Colonists all engaged in farming or fruit tree culture in Pasadena on tracts of land ranging in size from 15 to 180 acres.[11]

True to the typical reasons for emigration to the area in the 1870s, some of the colonists were escaping the cold winters of the east, others were seeking a more healthful climate. Settlers arriving in Pasadena between 1876, when that name was first officially used, and 1885 were primarily from midwest and New England states. These pioneers helped expand the Indiana Colony's agricultural economy.

By 1883, Pasadena was thriving. A newspaper was founded, the first telephone was installed and two frame hotels were constructed on Colorado Boulevard. With the arrival of the first passenger train in Pasadena in 1885 and the subsequent linking of the local line with the Santa Fe Railway in 1887, the community underwent rapid growth. Although agriculture was still important to Pasadena, tourism was beginning to eclipse farming.

The hoosterism that promoted growth throughout southern California also promoted the growth of the resort industry in Los Angeles and Pasadena. Large hotels produced promotional brochures touting the advantages of

the climate, dry air and proximity to beaches, mountains and deserts. Amenities such as recreational activities, lush landscaping and the finest in food, service and accommodations made southern California and Pasadena hotels world-famous. Of the dozens of hotels in the Los Angeles area, the Raymond, the Maryland, the Green, the Huntington and the Vista del Arroyo all developed world-class reputations during their most successful operational periods--the 1890s to 1930. The guests demanded the very best and they were not disappointed.

2.3.2 PASADENA RESORT HOTELS

By the 1890s, word of the mild winter climate and scenic beauty of Pasadena was attracting thousands of winter visitors who filled the modest early day hotels and created a demand for the larger, grander hostelries for which Pasadena ultimately became famous.

East of Pasadena, was the 1877 Sierra Madre Villa Hotel, which attracted wealthy visitors from all across the country, including Ulysses S. Grant, Collis P. Huntington, Mark Hopkins, Charles Crocker and Abbott Kinney. It was the first of seven major hotels to serve Pasadena visitors. Enlarged several times, the hotel had several owners and eventually became a sanitarium that operated until 1923.[12]

The Raymond Hotel, Pasadena's first grand resort hotel was started in 1883 and finished by 1886. It was a five story, 200 room, wood structure. It is fitting that it should have been ready for guests in that first year of the Boom of the Eighties, when tourism increased dramatically and the community incorporated as a city. In 1895, the Raymond burned down and was not rebuilt until 1901. The second Raymond hotel was demolished in the 1930s.

The Painter Hotel, built in 1887, in the foothills north of town became La Pintoresca; it was destroyed by fire in 1912 and was never rebuilt.

The Hotel Green, started as the Webster Hotel in 1887, expanded several times until its completion in 1898. The 1898 building survives as rental housing.

The Maryland (1903) became the social center of Pasadena and the first hotel in the city to stay open year round. Destroyed by fire in 1914, it was rebuilt before the end of that year and continued to serve guests until the late 1930s when it was demolished to make way for The Broadway department store.

The Wentworth Hotel, built in 1906 on 26 tree covered acres in the Oak Knoll district became the Huntington Hotel in 1913 and continued to serve guests until 1986 when it was closed.

The last great Pasadena resort hotel to be fully developed was the Vista del Arroyo. It began in 1882 as Mrs. Emma Bangs' Arroyo Vista Guest House and continued to grow on its Arroyo-bluff site through the 1920s when it became the city's most fashionable hostelry. The landmark tower building was built in 1930 and continues to be one of the first buildings visitors see when they approach Pasadena from the west. In 1943 it became an Army hospital and later government office buildings. Since rehabilitation in the early 1980s it has been the home of the Ninth Circuit Court of Appeals.

Throughout the more than 40 years of Pasadena's resort era, the building traditions employed in the city for commercial, civic and residential architecture echoed those used in the major hotels, with one notable exception. The Craftsman style, as developed and practiced in Pasadena by Louis B. Easton, Charles and Henry Greene and Alfred and Arthur Heineman,

was a style suited primarily to residential buildings. As a result it was not used for commercial, civic or hotel buildings. The Craftsman style had a major impact on Pasadena and southern California and its less expensive cousin, the California bungalow, was built in virtually every city, town and village across the United States in the period 1910-1935.

Although Craftsman architecture was not suited to large hotel buildings, its influence was nevertheless exerted on the southern California and Pasadena resort hotels. The concept of the Craftsman hungalow, at first a large single-family dwelling designed with quality materials, produced a smaller, less costly relative. And it also produced the bungalow court--a grouping of several bungalows around a central courtyard.

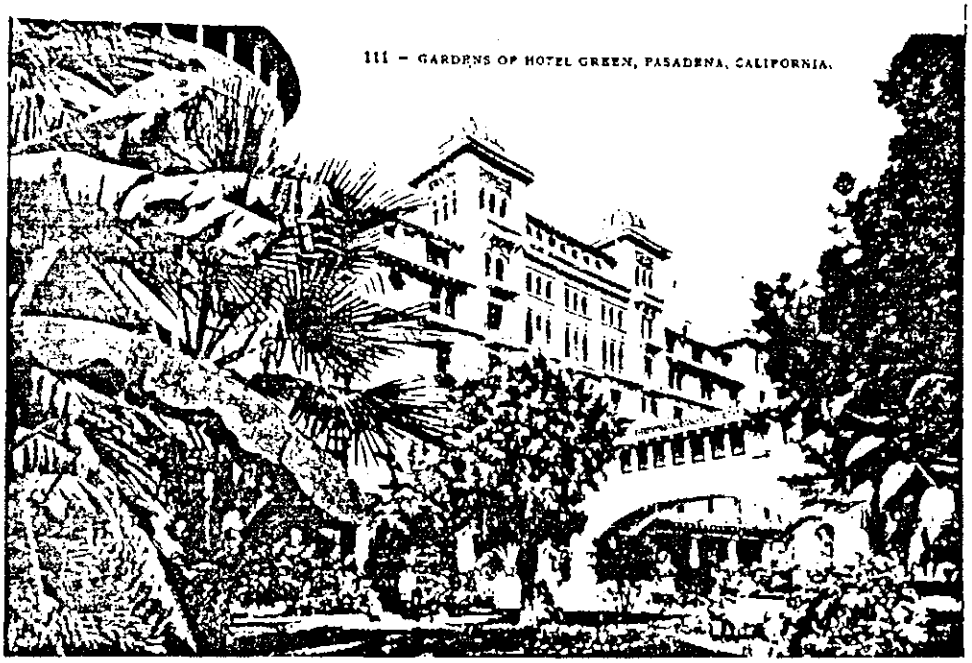
The origins of the bungalow court are not known with certainty but the concept was prohably derived from the groupings of tents and cottages found in 19th century religious campgrounds. One of the first bungalow courts, and likely the first in the United States, was Sylvanus Marston's 1909 St. Francis Court, in Pasadena.* Constructed of high quality materials and set in well-designed landscaped grounds, the St. Francis was probably built to attract wealthy Pasadena resort goers who desired quieter, simpler, but no less elegant, vacation accommodations than could be found at the Maryland and the Huntington.

Bungalow courts became a popular form of housing in southern California in the following decades; dozens were built in Pasadena and throughout the region in many styles. Some maintained the quality of the St. Francis and others were targeted for more modest incomes.

* Winter, Robert. The California Bungalow. Los Angeles: Hennessey & Ingalls, 1980, pp. 59-60.

Although bungalow courts did not appear on the grounds of Pasadena's resort hotels, "bungalows" did. Daniel Linnard is credited with pioneering this concept at the Maryland Hotel, where single family residences, often large, two-story homes,** were located on the grounds. Usually commissioned by the tenant and leased to him or her for a specified period, these bungalows offered luxurious resort living, separate from the hotel but with full hotel services. The idea of hotel bungalows caught on, and became part of the southern California hotel scene at such additional hostelries as the Huntington and the Vista del Arroyo in Pasadena, the Ambassador in Los Angeles and the Beverly Hills Hotel in Beverly Hills.

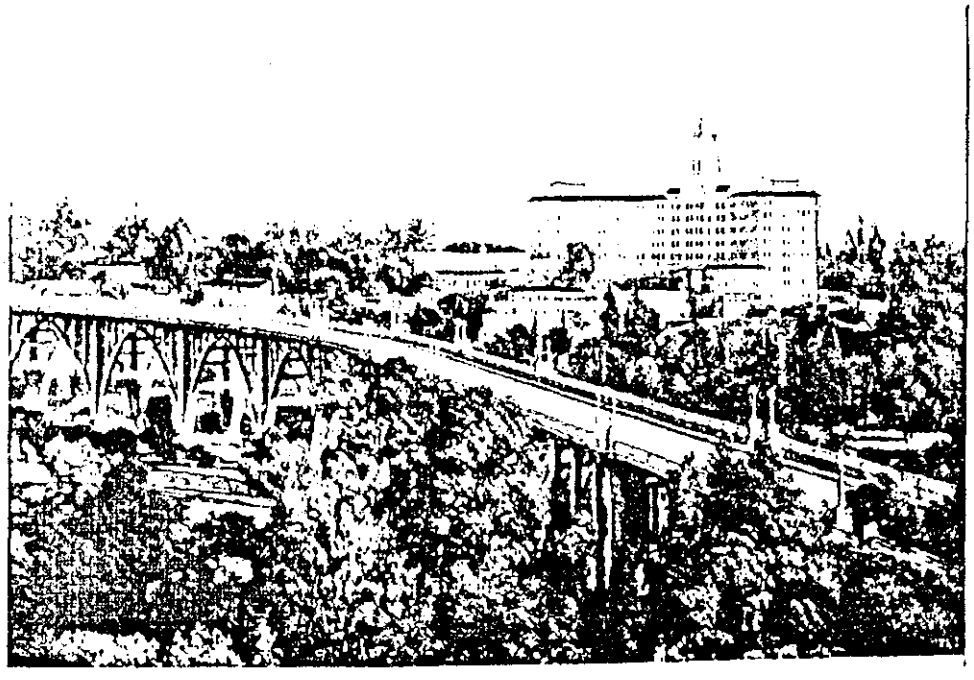
** Scheid, Ann. Pasadena, Crown of the Valley. Northridge, CA: Windsor Press, 1986, p. 128.



2.1 The Hotel Green.
Courtesy Pasadena Public Library.

2.2 The Hotel Maryland.
Courtesy Pasadena Public Library.

2.3 The Vista del Arroyo Hotel.
Courtesy Pasadena Public Library.



2.3.3 THE RESORT INDUSTRY

The resort hotel phenomenon in Pasadena had major impact on the development of the city. Wealthy easterners and midwesterners arrived by the thousands between the boom and the Great Depression of the 1930s. These visitors helped build the city when many of them gave up winter residences in resort hotels and built permanent winter or year-round home in the city. The economic life of the city was strengthened as these seasonal visitors and year-round residents supported retail establishments featuring the finest in clothing, jewelry, groceries, furniture, automobiles and other consumer items. The ranks of individuals in domestic service swelled and the resulting construction boom employed hundreds of skilled craftsmen. And in less affluent times, the wealthy residents and visitors through their greater purchasing power, added needed dollars to the local economy.

The wealthy also influenced the development of Pasadena's cultural life. The finest in entertainment, city planning and architecture was fostered by the presence of this group. Underground utilities in the finest residential districts, an abundance of street trees and a sewer system improved the quality of life in Pasadena and had a positive impact on its physical appearance. The peak years of the tourism industry in Pasadena spanned more than 40 years

beginning in the late 1880s and ending with the onset of the Great Depression. Although Pasadena's resort setting continued to be promoted in the 1930s, few people had the means to travel. The major Pasadena hotels managed to stay open during the 1930s but by 1939, Pasadena's resort era was past. By 1945, only the Huntington Hotel continued in operation as a first class hotel.

2.3.4 THE OAK KNOLL DISTRICT

In the Oak Knoll area, where development began as early as 1905, the construction of the Huntington Hotel played an important role in the development of the district as a premier residential neighborhood. The Oak Knoll area, comprised of about 300 acres belonging to the former Oak Knoll, Allendale and Richardson ranches,[13] is a park-like area of oak trees and gently rolling hills traversed by small, wooded, stream-cut ravines. From an escarpment located near the southern edge of the district, the land falls gently away into the San Gabriel Valley.

In 1905, William A. Staats, a successful real estate developer, A. Kingsley Macomber, a local physician and Henry E. Huntington, transportation magnate and millionaire formed the Oak Knoll Company to develop the acreage. Winding streets were laid out and care was taken to preserve most of the oak trees.[14] Wealthy visitors began to purchase parcels in the area and land for a hotel was set aside from the residential acreage.

In 1906 Colonel Marshall C. Wentworth purchased 26 acres[15] for $84,000 with the idea of building his own hotel.[16] Wentworth was a New Hampshire hotelier brought to Pasadena in 1886 by Walter Raymond to manage the new Raymond Hotel. After 20 years at the Raymond

and the La Pintoresca Hotels,[17] Wentworth struck out on his own, developing the Wentworth Hotel on the Oak Knoll site. Inadequately financed, the partially completed hotel opened in January 1907 and closed in April, 1907.[18] In July, 1907, it was in receivership.[19] The property remained in receivership until 1912,[20] when Henry E. Huntington purchased it.

Located about a mile to the east of the Wentworth Hotel on property formerly belonging to San Gabriel Valley pioneer J. de Barth Shorb was Huntington's extensive estate, today the Huntington Library and Art Gallery. Huntington is said to have objected to the unsightliness of the Wentworth Hotel, which he could see from his property. After he purchased it, he engaged architect Myron Hunt to finish the hotel, and in January, 1914, an enlarged and redesigned hotel, renamed The Huntington, opened to the public.[21]

The Huntington Hotel served thousands of dignitaries and celebrities from all over the world. And its location in the picturesque Oak Knoll district fostered the interest of guests in purchasing property in the surrounding neighborhood for permanent residences.[22]

2.3.5 PASADENA ARCHITECTURE

Architecture in Pasadena began with Indian villages and a few adobes from the Spanish and Mexican periods. The Indiana Colonists built simple one story board and batten houses and later indulged themselves with large frame Victorian style houses and brick commercial buildings. As the community grew and changed from an agricultural center to a resort, the architecture changed too. With the influx of wealthy Easterners and Midwesterners, there was a demand for more sophisticated architecture.

Pasadena's major resort hotels were among the first buildings to reflect the changing Eastern architectural tastes and growing awareness of southern California's climatic and cultural individuality.

The 1883-86 Raymond Hotel was an imposing pile of Second Empire Baroque design with Mansard roofs and bold horizontal layering. The 1898 Hotel Green Annex exhibited a profusion of Mission Revival, Moorish and Byzantine elements. In the 1903 Maryland Hotel design became more restrained and simpler, reflecting the popularity of Spanish neo-classicism and Mission Revival elements and the striving for "good taste."

The 1906 Wentworth Hotel (renamed the Huntington Hotel in 1913), made full use of Mission Revival elements to evoke the romanticized ambience associated with the hotel's proximity to Mission San Gabriel Archangel. In 1913, when the hotel was redesigned and finished, the Mission Revival aspects were downplayed with the introduction of neo-classical elements that were reflective of current architectural tastes.

In 1930, with the completion of the Vista del Arroyo Hotel, Spanish-derived design reached its apogee in Pasadena. After that year, with the deepening of the economic depression, building in any style slowed to a trickle. When it resumed full scale after Wold War II, the Spanish tradition was replaced by styles reflective of different tastes.

Spanish-derived architectural styles also had major impact on Pasadena as a whole and on southern California. From the 1890s through the 1930s many variants were built throughout the southern counties. By the 1920s, the Mediterranean style, a hybrid that had only remote historical connections with California had captured the imagination of Californians who saw

similarities between Spain, Italy and southern California. Easily the most popular of that decade, the Mediterranean style was called by many architectural magazines of the time the "Californian" or "indigenous" style. Pasadena's resort hotels of the first third of the 20th century contributed to and are reflective of the architectural tastes of Pasadenans and southern Californians.

2.3.6 PASADENA'S FAMOUS HOTELIERS

The leading hotel figures in Pasadena's resort era were Walter C. Raymond, Colonel George G. Green, General Marshall C. Wentworth, Daniel M. Linnard and Stephen W. Royce.

Walter Raymond stands out as the owner of the Raymond Hotel, which dominated the city both socially and physically for nearly 10 years. Unable to rebuild after the 1895 fire until 1901, the Raymond had to compete thereafter with the Green, Maryland and Huntington hotels. It never regained its social monopoly in the city.

Colonel Green rescued the financially troubled Webster Hotel after the 1887-88 boom and by 1894 had enlarged the original four-story building. Green, taking advantage of the Raymond's destruction by fire in 1895, expanded again building a large annex building on the west side of Raymond Avenue and linking the original buildings on the east side of the street with an arcaded bridge. The Hotel Green dominated Pasadena's social life in the 1890s and early 1900s.

General Marshall C. Wentworth, an experienced hotel man from New England shines most for his vision of a hotel in the Oak Knoll district. Born in Jackson, New Hampshire in 1844, he enlisted in the Fifth Maine Volunteer Infantry in 1960 and served until the end of the Civil War. He emerged from

the war a general and continued to use that title for the remainder of his life. Shortly after his marriage in 1869, Wentworth's father-in-law built the Thorn Mountain House for Wentworth to own and manage. Wentworth built and managed several other hotels in New Hampshire including the popular and successful Wentworth Hall.[23] His reputation as a hotelier came to the attention of Walter Raymond, also a New Englander, who eventually moved to Pasadena and established the Raymond Hotel. In 1886, Raymond brought Wentworth to Pasadena to manage the new Raymond Hotel during its winter seasons. He continued intermittently in that position until 1906 when he pursued plans to build the Wentworth Hotel.[24] Wentworth's dream was not completely fulfilled. Although he succeeded in forming the Wentworth Hotel Company with five other partners and in engaging the services of noted architect Charles F. Whittlesey to design and build the hotel, Wentworth's venture was undercapitalized. Unable to finish the hotel, he unsuccessfully attempted to open and operate it before it was finished. Forced into receivership, the hotel stood locked under the direction of the courts. Eventually Wentworth returned to New Hampshire where he died in 1915.[25]

Unarguably the most successful and influential hotelier in Pasadena was Daniel Moore Linnard. Born in 1867 in New Jersey, Linnard came to Pasadena in 1901 and became active in local hotel business circles. In 1903, at the close of the Maryland Hotel's first season, Linnard gained a controlling interest in it. In the years to follow, he secured ownership of most of Pasadena's major resort hotels. Linnard raised the Maryland to prominence among the city's hotels, achieving a national reputation.

An innovative and sensitive manager, Linnard opened the Maryland for year-round visitors, something no other

2.4 Daniel Linnard in 1946. Courtesy Daniel Royce.

Pasadena hotel was then doing. This allowed the Maryland to become the focal point for civic and social events.[26]

In 1913, Henry E. Huntington hired Linnard to manage the Huntington Hotel (formerly the Wentworth) then undergoing redesign and completion. Linnard remained the manager of the Huntington until 1918 when his California Hotel Company purchased it. From the time of the Huntington Hotel's 1914 reopening, Linnard offered guests at his Maryland Hotel and at the Huntington reciprocal privileges for all entertainment, social, dining and recreational services. This was another of his innovations that proved highly successful.[27]

Linnard continued to operate the Huntington during the early 1920s, and in 1923 he turned over the management of the hotel to his son-in-law, Stephen W. Royce. By 1926, Linnard had retired from active involvement in the Huntington but continued his vast hotel operations throughout California. He continued to advise Royce until the late 1940s. Linnard died in 1949.

Linnard was the owner and manager of most of the large California resort hotels at one time or another. After 1917, his company was known as the California Hotel Company and had capital stock of $2,000,000.[28] Among the many hotels he managed or owned during his long career are the Hotel Green, the Maryland Hotel, the Huntington Hotel and the Vista del Arroyo Hotel, all in Pasadena. He also owned or operated the Samarkand Hotel and the El Encanto in Santa Barbara, the Virginia Hotel in Long Beach, the Leighton in Los Angeles, the Casa Loma in Redlands, The Arrowhead Springs Hotel near Redlands and the Fairmont in San Francisco.[29]

Stephen W. Royce stands out among

Pasadena's hoteliers as the man whose judgement and creativity successfully guided the Huntington Hotel through its most difficult operating years. A native of New York, Royce was born in 1892. He graduated from Hamilton College in 1914 and received his law degree in 1917 from New York Law School. Between his college and law school studies, Royce played professional baseball with the New York Giants during the 1914 season.

Royce married D. M. Linnard's daughter in 1918 and moved to Pasadena. In 1920, Royce purchased a one-third interest in the Vista del Arroyo Hotel and became its manager. In 1923, he came the manager of the Huntington.[30] Royce proved his talent for the hotel business, and advised by Linnard, he brought the Huntington Hotel to the peak of its success between 1923 and 1929. During the Great Depression and World War II, Royce faced and met challenges that enabled him to bring the Huntington through those difficult times. It is because of his managerial talent that the Huntington survived as a hotel. And until it was closed in 1986, it was the sole survivor of Pasadena's resort era.

In 1954 Royce sold the Huntington to the Sheraton Corporation of America. He continued to manage the hotel for the Sheraton until his retirement in 1969. Royce died in 1977.

2.5 Stephen Royce in 1933. Courtesy Daniel Royce.

2.4 HUNTINGTON HOTEL SITE DEVELOPMENT

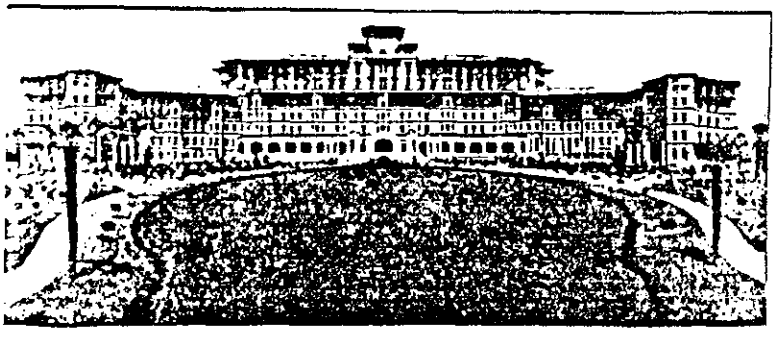
The existing Huntington Hotel complex with its large tower building, adjacent dining and ball rooms, various support buildings and 22 cottages on 19.75 acres of landscaped grounds has been a major landmark in the city and the surrounding communities of San Marino and South Pasadena for 80 years. Its construction during the height of

Pasadena's and southern California's resort era earns it a place in regional history. And its role in the development of the Oak Knoll neighborhood represents a significant contribution to the history of Pasadena. The hotel is significant for its association with individuals who have made important contributions to Pasadena and to southern California--Daniel Linnard and Henry E. Huntington. This hotel also is significant for its place in the history of Pasadena's resort hotel industry.

From an architectural viewpoint, the tower building is significant as an early local example of reinforced concrete construction and as an example of the work of two master architects.

Charles F. Whittlesey designed the first four floors of the hotel building employing techniques and a design vocabulary he had used successfully in his work for the Santa Fe Railway's hotels. The Wentworth (Huntington) was conceived as one of Whittlesey's most ambitious and finely detailed Mission Revival hotel designs.[31] Whittlesey was a proponent of reinforced concrete construction and designed his buildings to include ornament cast in place. The Huntington Hotel is one of the earliest extant reinforced concrete buildings in southern California.

Myron Hunt's Mediterranean style addition of the top two floors and the belvedere is significant because it was sensitively planned by a nationally known architect who helped to develop and perfect the enormously popular Mediterranean, or "Californian" style. In the tower facade overlooking the Horseshoe Garden, one can observe the result of Hunt's early synthesis of Renaissance and classical design elements manipulated into a Mediterranean style



2.6 The Huntington, circa 1914. Courtesy Huntington-Sheraton Hotel.

appropriate to the regional image created by early 20th century southern Californians.

Sited on the crest of a ridge to command maximum views of the San Gabriel Valley to the south and the San Gabriel Mountains to the north, the Huntington Hotel is surrounded by the prestigious Oak Knoll neighborhood, the development of which it fostered. The four to six story tower building with its seven to approximately 10 story tower is quietly hidden on the north by a profusion of mature trees found throughout the area. From the south, the building commands its site and presides over the hotel grounds. The best view of the hotel is from the south end of the Horseshoe Garden. Once visible from miles away, residential development and lush landscaping have obscured the imposing stance the hotel once maintained.

The cottages, erected between 1913 and 1952, and used as hotel accomodations, are significant as examples of residential design as practiced by a number of architects who contributed to the overall quality of architecture in Pasadena and southern California during the first 40 years of the 20th century. The cottages are designed in a number of historical revival styles considered to be among the most fashionable by the upper classes during the 1920s and 1930s. In that period of rapid change and uncertainty, revival styles offered individuals a sense of stability and continuity with their personal and national heritage.

Among the cottage architects were Wallace Neff and Myron Hunt who made significant contributions to commercial and domestic architecture; Roland Coate, Donald D. McMurray and the firm of Marston, Van Pelt and Maybury who had significant impact on southern California architecture. As prominent designers

of their day, they brought to the Huntington Hotel cottages of quality design that were reflective of the aesthetics of the period. As master architects, their work contributed to the overall design excellence found in the architecturally significant features of the hotel complex and in the community as a whole.

2.4.1 1906-1912: THE WENTWORTH HOTEL

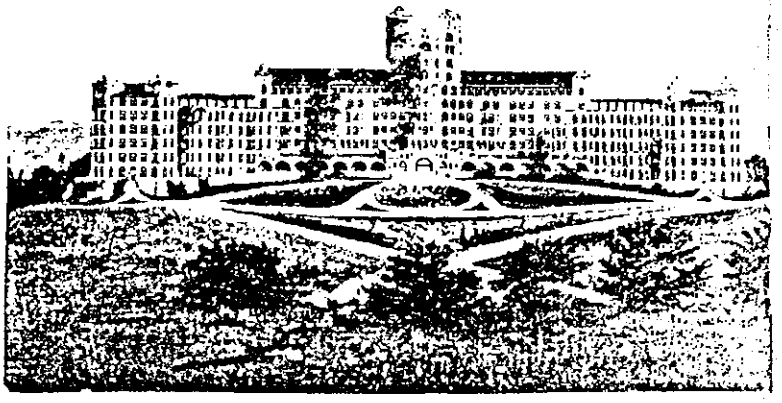
The basement and the first four floors of the tower building and the adjacent dining and ball rooms, power plant and help's quarters date from 1906. The top two floors, the belvedere and the garage date from Myron Hunt's 1913 redesign.

In 1906, General Marshall C. Wentworth's Wentworth Hotel Company purchased 26 parklike acres of the Oak Knoll area from the Oak Knoll Co. In partnership with Wentworth were Captain W. L. Brown and C.H. Matthiesen, both of Chicago, S. D. Rosenhaum of San Francisco and New York, F. D. Warner of Connecticut and E. E. Bean, a hotelier and Wentworth associate.[32]

When plans for the new hotel were announced on April 19, 1906 in the Pasadena Evening Star, the building was described as a $750,000 "...ultra-fashionable hotel...." Architect Charles F. Whittlescy's original design called for a six-story Mission Revival style building with approximately 450 guest rooms sited to allow light into each room for part of every day.

The original design called for the entire hotel tower building to be capped with a pitched red tile roof and a centrally placed curvilinear parapet flanked by domed towers. Additional domes were to project above the roofline at regularly spaced intervals.

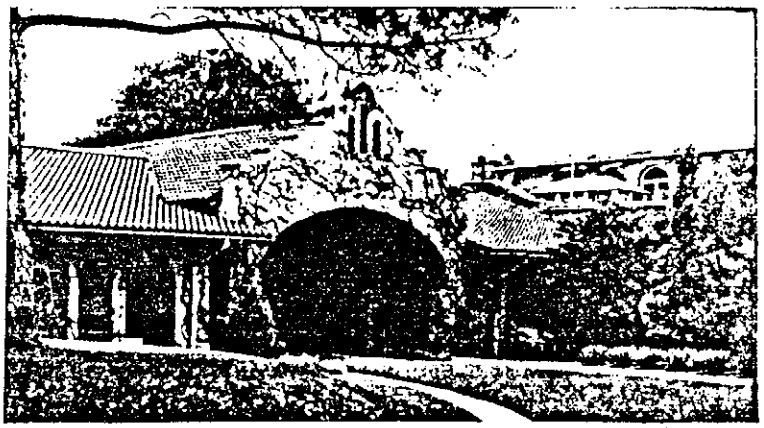
2.7 The Wentworth, circa 1910, showing the first four floors, the water tower and the temporary roof. Courtesy Huntington Library.



2.8 The Wentworth Hotel. 1906 concept drawing by Charles F. Whittlesey. Courtesy City of Pasadena.

2.4.2 THE ORIGINAL SITE PLAN

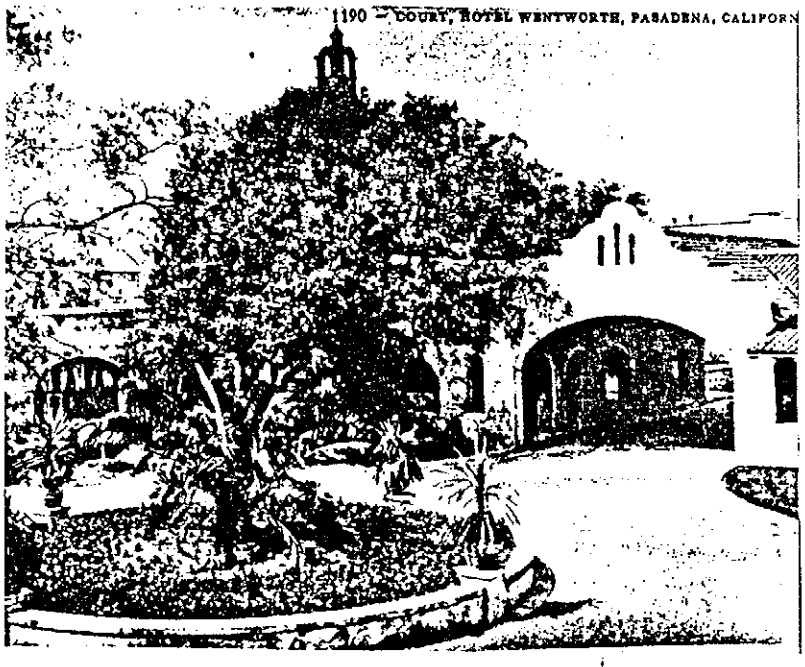
The U shaped south elevation embraced a large horseshoe-shaped garden accessible by way of the south entrance and exterior terraces. The north elevation was designed to face the central Court of the Mockingbirds, which was the carriage entrance to the hotel. In the center of the court was a planter containing a palm tree. Additional palms, ferns and flowering plants filled the court and made it a cool inviting retreat away from the heat of the southern California sun. Guests approached from the north via a wide curving drive through landscaped grounds. Entry into the Court of the Mockingbirds was through an arcade with a centrally placed curvilinear-parapeted gate.



2.9 Entry and drive, north elevation, circa 1914. Courtesy Huntington-Sheraton Hotel.

Flanking the courtyard were covered arcaded promenades, and behind the promenades, to the east and the west, were one-story wings housing the ballroom (known today as the Georgian Room) and the dining room (called the Viennese Room), respectively. To the north of the dining room, beyond the entry arcade was the kitchen and other service facilities.

The grounds were composed of lawn and the many trees of both native and introduced varieties found on the site. The Horseshoe Garden sloped away from the south elevation of the building toward the San Gabriel Valley. To the west of the building was a ravine, to the north and east were stands of trees and lawn areas.



2.10 The Wentworth Hotel. Court of the Mockingbirds, circa 1907. Courtesy Huntington-Sheraton Hotel.

Whittlesey also designed an independent electric power and steam plant housed in what is today known as the Service building. Adjacent to the main kitchen on the north of the tower building was the hotel staff's quarters. It contained rooms for married and single employees, a kitchen, a library, later stocked with 500 volumes donated by a wealthy guest, a dining room and a ballroom

ll designed on three floors around a central courtyard (see map 1). A hospital was located on the second floor of a portion of the building. All of this building, except the library and dining room areas, were demolished in the 1970s. The remaining portion is known today as Huntington Cottage. North of the help's quarters was a small frame garage and the hotel's well and reservoir, which provided about 50% of the hotel's water needs.

2.11 Courtyard and flanking arcade, circa 1914. Courtesy Huntington-Sheraton Hotel.

2.4.3 THE WENTWORTH'S ARCHITECT

Whittlesey was one of the most highly respected architects in the southwest during the late 19th and early 20th centuries. Born in 1867 in Alton, Illinois, he trained in architecture in the Chicago office of architect Louis Sullivan. Whittlesey began his practice in Chicago and by 1900 had been named Chief Architect of the Santa Fe Railway. He was responsible for designing hotels and stations along the Santa Fe route. Notable examples of his work for that railroad include the Alvarado Hotel (demolished) and Station in Albuquerque, New Mexico and the El Tovar Hotel at the Grand Canyon.

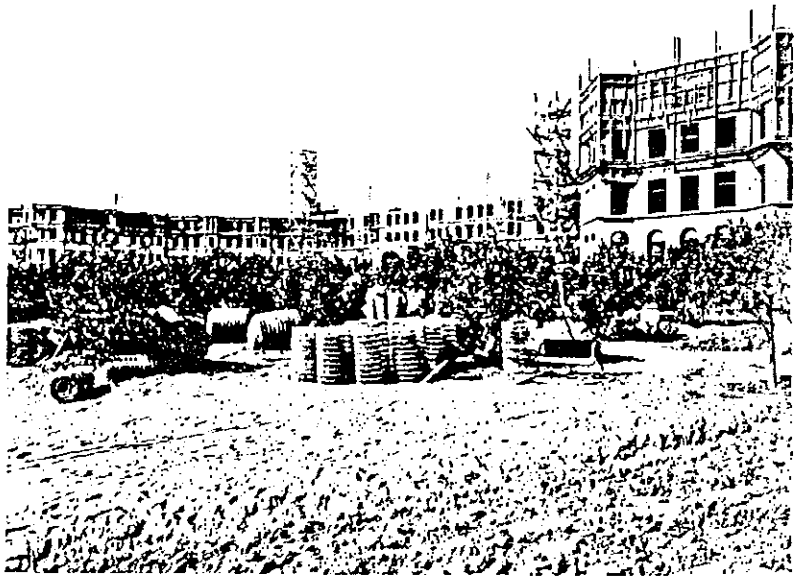
Around 1905 he moved to Los Angeles, where he designed the reinforced concrete Philharmonic Building, considered an outstanding achievement, the Wentworth Hotel and several residences. He was one of the first architects to use concrete construction with ornament cast in place. After the 1906 San Francisco earthquake he joined other architects in that city and engaged in reconstruction work. He retired to Los Angeles and died at the age of 74 in 1941.

2.4.4 CONSTRUCTION BEGINS

Construction began in June of 1906 and in August it was claimed that the new

building would cover the largest amount of ground occupied by a single building in California.[33] Contracts for the cement went to the Concrete Cement Water Proofing Company of Los Angeles; for the electrical work to Thomas Foulkes; for the plumbing to A.E. Vesper; for the mechanical engineering work to the Pacific Coast Manufacturing Company; for the wood finishing work to Yard & Hitchhorn; for painting to Richard Arens; for the staff and stucco work to Charles Greenfield of Chicago; for the roofing work to the Parafine Paint Company; for the roof tiles to the Collis Tile Company; for the pool and billiard room fittings and the buffet and bowling alleys to the Brunswick-Balke Company of San Francisco, and for the interior decorating to the United Studios of San Francisco.

Construction costs ran higher than anticipated, forcing the Wentworth Hotel Company to issue bonds to cover the cost of finishing the hotel. Late in 1906, Wentworth realized the hotel would not be finished in time for the 1907 winter season, so the decision was made to complete and furnish the first four floors of the hotel and install a temporary roof.



2.12 The Wentworth Hotel under construction, November, 1906. Courtesy Pasadena Historical Society.

2.4.5 FINANCIAL WOES BEGIN

An unusually wet winter kept the guests away from the Wentworth and by May 22, 1907 there was talk of receivership. By September, H. S. McKee had been appointed assignee for the bankruptcy of the Wentworth Hotel.[34] Eastern investors sued for payment of the bonds that had been issued in 1906. Throughout the next two years there were newspaper reports of a pending conciliatory agreement among the creditors, and the hope that the hotel would be reopened and completed.

In January, 1905, $155,000 in mechanics' liens were reported, along with $200,000 in bonds subscribed to by investors during the 1906 construction. To satisfy these debts, the hotel was offered for sale at auction on the Los Angeles County Courthouse steps on January 9, 1912. On May 28, hotel and personal property also was sold at a courthouse auction.[35]

2.4.6 HUNTINGTON PURCHASES THE HOTEL

Henry E. Huntington, railroad magnate, millionaire and nephew of railroad tycoon and California pioneer Collis P. Huntington, was a native of New York. Born in 1850, Henry Huntington began his business life in hardware, entering the railroad business in the 1870s. Between 1874 and 1900, he held several managerial positions in several eastern and western railway companies. After 1900, he became president of the Southern Pacific Railroad. He went on to become involved in shipbuilding and real estate development in southern California and Virginia. He developed the Los Angeles interurban street railway system with its "Big Red Cars"[36] and was instrumental in reviving the bankrupt Wentworth (Huntington) Hotel in Pasadena.

At his San Marino estate, adjacent to the Wentworth Hotel, Huntington amassed one of the finest private collections of English literature and Americana in the world. Upon his death in 1927, his estate and library were endowed as a private research library open to the use of qualified scholars. The Henry E. Huntington Library and Art Gallery is visited by thousands of Americans, foreign travelers and scholars.

2.13 Henry E. Huntington, circa 1910. Courtesy Huntington Library.

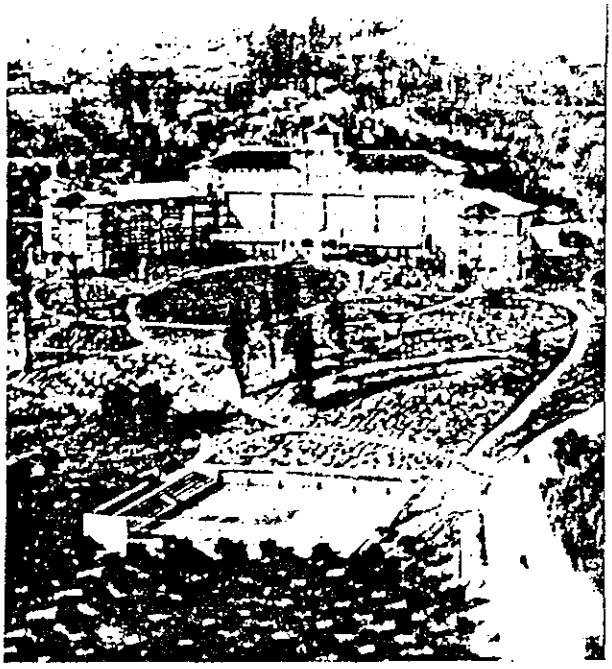
In September, Henry E. Huntington was reported in the Los Angeles Builder

and Contractor to have made an offer for the Wentworth Hotel, which was ultimately accepted. By January of 1913, Myron Hunt had begun work on the completion and redesign of the Wentworth Hotel.[37]

2.4.7 1912-1918: THE HUNTINGTON YEARS

Before undertaking any changes in the hotel, architect Myron Hunt prepared two sets of plans, one for the existing building of four floors and a second set for the two additional floors. In a Pasadena News article dated January 17, 1913, Hunt reported that the first set of drawings were necessary because the original plans were incomplete and there was no knowledge of how much weight the original building might support or how it could be safely enlarged. The plans for the addition were then prepared upon knowledge of the existing structure. Hunt announced that the guest rooms in the new addition would be on an average of 14 feet by 18 feet, which was larger than those found in the 1906 portion of the building. The Hunt-designed rooms were to be used as suites with balconies and a bath for every two rooms. The baths were to be tiled and each set of rooms was to contain a five foot by eight foot closet.

To solve the problem of integrating the old and new portions of the building, Hunt designed a five-foot-high reinforced concrete foundation placed atop the fourth floor to support the additional floors. A balustered balcony was designed to hide this structural necessity. Atop the fifth and sixth floors he designed a 35 foot high central belvedere, or observation tower, flanked by four smaller open pavilions. A 1913 newspaper article announced that when finished it was illuminated at night.[38]



2.14 The Huntington, circa 1915. Courtesy Huntington-Sheraton Hotel.

In the 1906 portion of the building, Hunt added 30 balconies, enlarged guest rooms, added bathrooms from closet areas and designed a 2,000-foot-long pergola of single columns to line the existing circumferential terrace and parapet wall on the south, east and west elevations.

The grounds were also redesigned by Hunt. The south garden area received a 400 by 600 foot lawn area, which became known as the Horseshoe Garden. He also redesigned the location of the roads on the grounds to give greater privacy to guests from sightseers. The main entrance was relocated from the north elevation in the Court of the Mockingbirds to the east elevation, where a new porte cochere was built.

A redwood and concrete footbridge was designed for the west elevation to span the ravine on that side of the hotel.[39] By 1915, this ravine had been transformed into the Japanese Garden, complete with a stream, flowering plants and a small tea house.

Hunt also redesigned the automobile garage located to the north of the tower building. To accommodate the growing number of automobiles in use, Hunt drew plans for a two story Carriage House with space for 125 vehicles, and on the second floor living quarters for guests' chauffeurs. The Carriage House was reported to have been the largest auto garage in the west in 1914 and was designed in the Mission Revival style to harmonize with the hotel's architecture.

Myron Hunt also designed the first bungalow at the Huntington. Commissioned by Chicago resident Georgia Pardee, it was a one story stucco residence with a green tile roof set amid orange groves across Wentworth Avenue to the north of the hotel. Additional cottages were

2.15 The Japanese Garden, circa 1915. Courtesy Huntington-Sheraton Hotel.

planned for the grounds immediately adjacent to the hotel as early as 1913 but none were built until 1919.

The Los Angeles construction firm of Richards-Neustadt[40] was selected as general contractors for the hotel construction work. Other Los Angeles firms were awarded the electrical and plumbing work. Specifications for the fifth and sixth floors were reported to include 150 additional rooms.[41]

2.4.8 MYRON HUNT

Myron Hunt was an important architect who worked extensively in southern California and Pasadena and who achieved a national reputation. Born in Sunderland, Massachusetts in 1868, he was educated at Northwestern University and the Massachusetts Institute of Technology. He went to Italy for further architectural study, and opened his own architectural office in Chicago in 1897. In 1903 he came to southern California. In 1904 he formed a partnership with Elmer Grey that lasted until 1910. During their partnership they built a series of innovative residences that capitalized on the climate through the use of patios and gardens. In 1910, Hunt established his own practice and developed a solid reputation for his pioneering Mediterranean style public buildings. In 1920 he took H. C. Chambers into his practice as a junior partner and together the firm of Hunt and Chambers were responsible for the design of numerous energy efficient, reinforced concrete double walled hospitals, hotels, libraries and houses. This design concept is now being rediscovered.[42] The partnership lasted until 1947.

Among the best known designs produced by Hunt are the Pasadena Public Library, for which he received national recognition and Pasadena's Arthur Noble Medal in 1927; Occidental and Pomona colleges' Greek theaters; the Rose Bowl; the Huntington Hotel;

2.16 Myron Hunt, date unknown. Courtesy City of Pasadena.

the Henry E. Huntington Library and Art Gallery,; Huntington Memorial Hospital, and White Memorial Hospital. Hunt also designed military bases, and buildings in New Jersey, Illinois and Wisconsin. Hunt was a fellow of the American Institute of Architects and a member of the Southern California Chapter of that organization. He died in 1952.

2.4.8 LINNARD ASSUMES MANAGEMENT

With plans underway for the redesign and completion of the hotel, Henry Huntington turned his attention to selecting a hotel manager. After much deliberation, Daniel M. Linnard was selected. Linnard was already successfully operating the Hotel Maryland. Enjoying lunch one day at the Maryland, Huntington asked for ground pepper to enhance his meal. The hotel did not have a pepper grinder, but Linnard, hearing of this incident, purchased one that afternoon and had it on Huntington's table at dinner. Huntington was so impressed with Linnard's attention to detail that he offered the position of manager of the Huntington Hotel to Linnard, despite the objections of his business associates who thought Linnard would favor the Maryland.

On February 14, 1913, Linnard's employment as the Huntington's manager was announced. He planned to manage both hotels jointly, offering guests of both establishments reciprocal privileges at the other hotel. This arrangement was highly successful and popular with the guests.

2.4.9 THE HOTEL IS RENAMED

To publicize the renovations and expansion planned for the hotel and to reintroduce the hotel to Pasadena society as The Huntington, a gala evening of opera was held on February 28, 1913. Soprano Lillian Nordica sang for two hours to the reported delight of her audience.

Throughout the remainder of 1913, construction work rapidly went forward, with such innovations as the 15 sweeper vacuum system designed to clean the entire hotel and guests' autos by means of a centrally supplied compressed air system delivered from the hotel's heating plant to every part of the hotel and garage. A motion picture theater with seats for 600 and a 45 foot deep stage was installed in the ballroom. Claims were made that the theater was the first its kind in the world.[43]

2.4.10 THE HUNTINGTON REOPENS

Southern California and Pasadena society and visitors from all over the country attended The Huntington's formal reopening on January 8, 1914. 1,300 dinners were served that night and between 2,000 and 3,000 people attended the formal opening.

Under the astute guidance of Daniel Linnard, the hotel's first season was a huge success. It was reported in the Pasadena Star, on April 6, 1914 that many first season guests bought nearby land, houses or took options on property in Pasadena, and that the hotel was attracting people to the city who otherwise would have spent the winter season in Los Angeles, Santa Barbara, Coronado or Monterey. The Huntington was clearly on its way to long term success.

The next four years were prosperous ones for the hotel. As its reputation and guest list grew, it remained open longer each season.

In addition to the finest in hotel services, The Huntington also offered tennis, horseback riding and golf. The first two sports were available on the grounds. Golf was available at the hotel's links, which were located about two blocks east of The Huntington in present-day San Marino. The golf course included a club house.

2.4.11 LINNARD BUYS THE HUNTINGTON

In 1917, Linnard's California Hotel Company purchased The Huntington from the Huntington Land and improvement Company. Linnard continued to expand services and operations at the hotel during the next three years, opening in 1917 a school for the children of guests and Pasadena residents in an effort to entice the wealthy to stay longer at The Huntington.[44]

In 1919, the first two bungalows on the hotel grounds, Cedarhurst and Rosemont, were built to the west of the redwood footbridge. An additional 30 bungalows would be erected on the hotel grounds and on nearby acreage during the coming 33 years. In 1952, the last bungalow, Camellia Cottage, was built, across Wentworth Avenue to the north of the hotel complex. To protect the privacy of his guests, Linnard had the south periphery road redesigned and ordered the construction of a new "motor road" to completely encircle the hotel so that sightseers could view the dramatic south elevation without leaving their cars. This new road was to be at least 300 feet from the hotel along its entire route so as not to disturb the tranquility of the guests.

2.4.12 LINNARD RETIRES, COMES OUT OF RETIREMENT

In 1920, Daniel Linnard was 53 years old and he decided to retire from his duties at The Huntington, The Maryland and The Green. He sold his controlling interest in The Huntington to A. M. Andrews and J. B. Coulson, who operated The Huntington for the 1921 season. Apparently, their efforts were not as well received as they would have hoped and in 1922, Daniel Linnard resumed his place as president and general manager of the Pasadena Hotel Corporation.

A major tradition in the Pasadena and west San Gabriel Valley community began in that same year. The Huntington began to host Easter Sunrise Services on the south lawn of the hotel and sponsored a presentation of the "Easter Masque," a play about the first Easter by California playwright and poet laureate John Steven McGroarty, which continued to be performed at the hotel for many years to come.

With Linnard's return, The Huntington's fame as a resort continued to grow, it became a center for social and civic activities in the Pasadena and San Marino areas and it began its most successful and profitable period.

2.4.13 ROYCE BECOMES MANAGER

In 1923, Stephen W. Royce, assumed managerial responsibilities for The Huntington under the direction of his father-in-law, Daniel Linnard. In 1926, Royce purchased the controlling interest in the Pasadena Hotel Corporation and became president of that company. Linnard retired from active participation in The Huntington's affairs but continued to advise Royce for more than 20 years.

During Royce's early years at the hotel, 14 new bungalows were constructed. In 1926 the hotel became a year round hostelry enabling the hotel to retain full time residents for some of the cottages. And that same year the first hotel swimming pool in Pasadena[45] was built by the Pasadena architectural firm of Marston, Van Pelt and Maybury. It was reported to be the first Olympic length pool in southern California.

The hotel prospered until the stock market crash of 1929. The crash brought the end of an era, but not the end of The Huntington.

2.4.14 THE 1930s

The Huntington lost many long time guests as a result of the crash and had to effectively compete with the competition offered by the newly completed Vista del Arroyo hotel in order to keep those guests who could still afford resort life. Royce made an extra effort to keep those guests happy. He began to meet every single guest as they arrived at the railroad station, drive them to the hotel and learn about their preferences and needs.[46] That dedication paid off; Royce reportedly never lost a guest to the competition.

Despite the economic depression, two additional bungalows were built on the grounds in 1933, and the redwood footbridge received a facelift with the addition of 41 paintings of California locales by artist Frank Moore. Accompanying the paintings were poems by Don Blanding.

In the 1930s, the composition of the hotel's clientele changed from mostly wealthy entrepreneurs and executives to movie stars, the super rich and European royalty.

2.4.15 THE CHANDELIERS

In 1931, the Royces traveled to Europe. While in Bavaria visiting Herrenschmiesse Castle, Royce saw the crystal chandeliers made for the Hall of Mirrors by J & L Lobmeyr of Vienna. Researching the origin of the chandeliers, Royce contacted the manufacturer, who still had the original blueprints. For $1,500, Royce had three chandeliers recreated from those blueprints and shipped to The Huntington. He planned to replace the original bronze and glass dining room chandeliers with these new Bohemian crystal fixtures, but because of the Depression, kept them boxed until about 1938,[47] when they were finally installed in the Viennese Room, where they still hang.

2.17 The main dining room (Viennese Room), circa 1938, showing crystal chandeliers. Courtesy Huntington-Sheraton Hotel.

Each chandelier has 1,625 rigidly fixed pieees and 215 hanging pieces. No joints show, since all junctions are covered by glass rosettes. There are three rows of lights totaling 40 lamps for 1,000 watts of power per chandelier.

By 1933, the economic problems facing the country and The Huntington were the greatest. Royce engineered a reorganization with the backing of loyal and solvent guests and kept the hotel open. Throughout this period, his astute management and personal attention to detail guided the hotel through its most difficult period. Royce had learned the need for innovation from Daniel Linnard and he was never more successful in developing practical and interesting solutions than in 1933.

The March, 1933 closure of banks all aeross the country took Huntington guests and management by surprise. To meet the cash needs of hotel guests, Royce had scrip issued. The serip was used to purchase cigars, magazines, toiletries, flowers and other items available in the hotel. It even was aecepted by Pasadena merchants. Among the many guests eaught short by the bank closure were the president of Eastman Kodak, former Seeretary of State Frank Billings Kellogg, Princess Erik of Denmark and Edward Bausch (of Bauseh & Lomb). Time magazine ran a brief on the scrip story and the notes themselves became collector's items. Requests for samples eame from the Federal Reserve Bank of San Franciseo and the Smithsonian Institution.[48] The samples were requested for inclusion in those institutions' collections.

2.4.16 THE 1940S

The 1920s were the hotel's most prosperous years. The 1930s, the most financially trying. The 1940s was the deeade of change.

By 1940, The Huntington was recovering from the Great Depression and Royce envisioned a smoother future. But on December 8, 1941, every reservation was cancelled by concerned guests following the Japanese attack on Pearl Harbor. Most California hotels were targeted by the federal government for use as military hospitals or other military operations. Because of The Huntington's importance as a facility used by the community as a whole, Royce with the backing of the Pasadena Chamber of Commerce, made a personal plea to the Secretary of War requesting that the hotel be allowed to continue its civilian activities. Proposed use of the hotel as a hospital was avoided; the east wing and the belvedere became headquarters for the 35th Division of the United States Army. The remainder of the hotel continued to serve the community and to house civilian guests when travel to the west coast resumed later in the war. The war years proved to be among the busiest for the hotel.

2.18 The lobby, circa 1945. Courtesy Huntington-Sheraton Hotel.

Near the end of the war, a number of prominent scientists including Dr. Vannevar Bush of the Manhattan Project, General Grove, Dr. Robert Oppenheimer and Dr. Lawrence, who was president of the University of California, met one evening in Finleen Cottage. Their conversation was top secret but their conference pertained to the future of the Manhattan Project. The next morning, the group departed for Alamogordo, New Mexico, where they would witness the first explosion of the atomic bomb on July 15, 1945.[49]

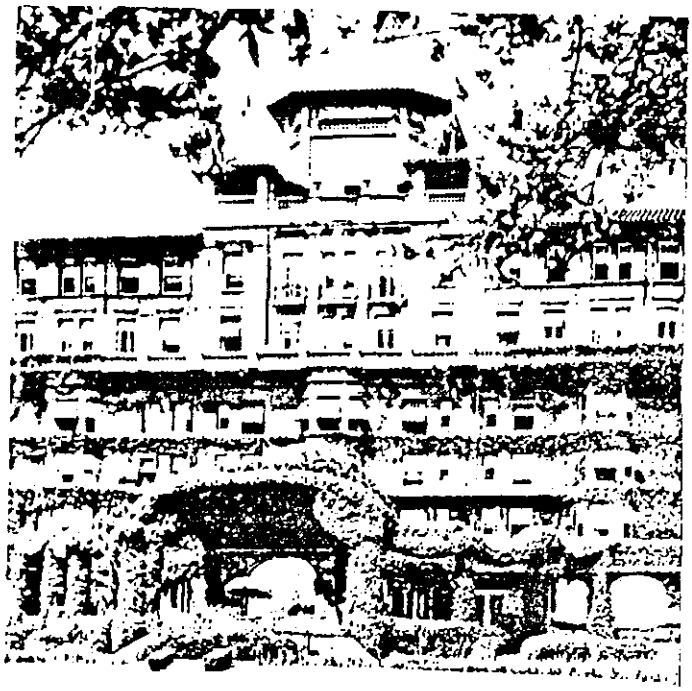
Having surmounted the financial problems imposed by the reduction in tourism caused by World War II, Royce looked forward to a more prosperous post war period. That prosperity became a reality, but at a price. The rapid growth of southern California after World War II affected air quality. By 1947 guests were beginning to complain of eye irritants

and the resulting intention to vacation elsewhere in the future. To prevent a loss of business, Royce called upon Robert Milliken of Cal Tech and other scientists to try to learn what was causing the irritation. Once petroleum products were identified as a major contributor to southern California's air quality problems, Royce formed the Pure Air Council to deal with the issue. Members of the Los Angeles County Board of Supervisors and various oil companies were lobbied for support of a clean air campaign. Through various contacts Royce established through the years with hotel guests, and a well organized effort, he was able to interest politicians, newspaper publishers, attorneys and business and industry executives in getting a clean air enabling act passed by the California legislature. This is reputed to have been the first anti-smog legislation in the nation.[50]

Although the anti-smog measure did not eradicate air pollution, and it is still a major problem in southern California, Royce's efforts made the problem visible and offered some measure of relief.

With the increase of air pollution, real estate development and population growth in southern California, The Huntington lost much of its appeal as its surroundings became more suburbanized. Its unique resort qualities were diminished and the widespread social changes the country underwent in this period reduced the number of guests reserving rooms for extended stays.

As 1950 approached, The Huntington was striving to reorganize its guest programs to better serve the needs of shorter term visitors. Although it was no longer a resort hotel in the grand tradition, it was the lone survivor of Pasadena's resort hotel era.



2.19 The Huntington, circa 1940. Courtesy Huntington-Sheraton Hotel.

2.4.17 ROYCE SELLS THE HUNTINGTON

In 1954, after nearly 30 years as manager and owner of The Huntington, Royce realized the need for more financial security for his family. He sought a buyer for the hotel, eventually selecting the Sheraton Corporation of America. Although The Huntington was not the type of hotel they specialized in, the Sheraton Corporation was interested in expanding into the California market. A deal was struck and The Huntington became the first Sheraton hotel west of the Mississippi--renamed the Huntington-Sheraton Hotel. Royce remained as manager, but after a short time, the Sheraton Corporation felt his methods were not current enough and replaced him with a new general manager. It soon became apparent that the new manager was not handling the hotel well. Then Royce learned that the Sheraton planned to sell the hotel. Royce offered to resume the management of The Huntington and remained in that position until he retired in 1969.

The last of the bungalows was built in 1952, and beginning in 1954, under the Sheraton's ownership, many large scale physical changes in the hotel were made. The lobby was drastically altered, both the dining and ballrooms had their original vaulted, ornamental plaster ceilings covered with suspended acoustical tile and the courtyard area was further enclosed and altered to provide more conference, banquet and administrative space.

2.4.18 THE 1960S

In 1961, the Sheraton began subdividing satellite hotel land it owned in the surrounding area. Parcels on the north side of Wentworth Avenue, on Ridge Way, Oak Knoll Terrace and both sides of Oak Knoll Avenue were the site of 10 cottages owned by the hotel. These cottages

were no longer needed for hotel guests, so they were subdivided and sold off one by one, until the last of the 10 was purchased in 1985.

In 1967, the Sheraton Corporation determined a need for more modern guest rooms. To provide this, they commissioned the construction of a three story, 60 room annex designed to occupy a portion of the hotel grounds west of the Picture Bridge. To accommodate the new Lanai Building, as it was called, the two 1919 cottages, the first to be built on the immediate hotel grounds, were demolished.

2.4.19 THE LAST YEARS: 1974-1987

Five years after Royce's retirement, the Sheraton Corporation sold the hotel to a Japanese firm, Keikyu USA, Inc., but continued to manage it.

In 1980, Keikyu undertook a multi-million dollar renovation project funded in part with $1,000,000 obtained from State of California Marks Act coffers and the City of Pasadena. Plaster partitions erected during the 1950s were removed from the elegant archways in the lobby area, the original cast crown moldings were repainted to enhance their visibility and some guest rooms were renovated. Additional renovations were proposed for the grounds and cottages.

The rehabilitation started in 1980 was never finished. In the wake of the 1985 Mexico City earthquake, Keikyu became concerned about the earthquake safety of the tower building. After reading a new study on the tower building's seismic safety, they decided to close it in Octoher, 1985.

Locked and vacant, with some windows boarded up and a chain link fence surrounding it, the tower building became the subject, in 1986 and 1987, of hotly debated redevelopment plans by the Gemtel Corporation. In escrow

to purchase the entire hotel site, Gemtel proposed to demolish the tower building to make way for a replica that would be a total of five feet wider around the perimeter. Also part of the proposal were plans to renovate the remaining buildings and the grounds.

The City of Pasadena held several public hearing before the planning commission and the city Board of Directors, hearing hours of expert and public testimony. When the Board of Directors approved the zone change required to make way for the proposed demolition and reconstruction of the tower building, citizens opposed to this plan organized a referendum drive to defeat the proposal. Called the Defenders of the Huntington Hotel, this group felt that a historic preservation alternative had not been thoroughly explored and that preliminary investigation supported the viability of seismic upgrading and physical rehabilitation.

A special election was called for May 19, 1987, and after a lengthy and controversial campaign, the zone change allowing the demolition of the tower building was approved by the voters. Also approved as a part of the ordinance was a set of 34 conditions to be met by the developer, Gemtel, in the completion of the project.

One of Pasadena's most enduring institutions, the Huntington Hotel evokes a sense of identity with the city's heritage and history as a resort community.

CHRONOLOGY OF OWNERSHIP

Name of Owner	Dates of Ownership
The Wentworth Hotel Company	1906-1912
Huntington Land and Improvement Company	1912-1917
California Hotel Company (D. M. Linnard)	1917-1918
Pasadena Hotel Corporation (D. M. Linnard, 1918-20; A. M. Andrews and J. B. Coulson in 1921; D. M. Linnard, 1922-1926 and Stephen W. Royce, 1926-1929)	1918-1929
Huntington Hotel Company (Stephen W. Royce)	1929-1933
Huntington Hotel Company Ltd. (Stephen W. Royce)	1933-1954
Pasadena Sheraton Corporation (Stephen W. Royce, manager 1954-69)	1954-1974
Keikyu USA, Inc.	1974-1987

CHRONOLOGICAL DEVELOPMENT OF THE HUNTINGTON HOTEL SITE

Date	Map #	Building Name	Architect (attributed)	Cost	Description
1906	1	Hotel Building	Charles F. Whittlesey	$750,000 (approx.)	
1906	1	Huntington Cottage	Charles F. Whittlesey	Unknown	Construct building for use of hotel employees
1905	1	Service Building	Charles F. Whittlesey	Unknown	Utility Building
1906	1	Garage	Charles F. Whittlesey	Unknown	Frame garage
1913	2	Hotel Building	Myron Hunt	$120,000	Complete building by adding 5th and 6th floors and permanent roof; enlarge some guest rooms.
1913	2	Carriage House (Annex)	Myron Hunt	$60,000	Redesign and enlarge garage
1913	3	Redwood Bridge (Picture Bridge)	(Myron Hunt)	Unknown	Construct redwood footbridge
1913	4	1425 W-E	Myron Hunt	$15,000	Construct bungalow
1916	4	#1 Oak Knoll Terrace	Gordon B. Kaufmann	$20,000	Construct bungalow
1919	3	Cedarhurst	None listed	$15,000	Construct bungalow
1919	3	Rosemont	None listed	$12,000	Construct bungalow
1919	3	Oak Crest/Magnolia	None listed	$12,500	Construct bungalow
1920	3	Ferncroft	Unknown	Unknown	Construct bungalow
1920	3	Garden View	None listed	$8,000-$12,000	Construct bungalow
1920	3	Bailey (East View)	O. D. McMurray	$7,500	Construct bungalow
1920	3	Porteous (Ford)	O. D. McMurray	$7,480	Construct bungalow

1923	4	Hale	W. A.Taylor & Sons, Contractors	$22,000	Construct bungalow
C. 1925	4	Edgemere	D. D. McMurray	$12,000	Construct bungalow
1925	3	Valley View	Wallace Neff	$20,000	Construct bungalow
1925	3	Finleen	Marston, Van Pelt and Maybury	$13,200	Construct bungalow
1926	4	Tanner	Roland Coate	$24,000	Construct bungalow
1926	3	Spalding	Marston, Van Pelt and Maybury	$18,000	Construct bungalow
1926	3	Mariner	Marston, Van Pelt and Maybury	$12,000	Construct bungalow
1926	3	Clovelly	Marston, Van Pelt and Maybury	$24,000	Construct bungalow
1926	3	El Nido	H. Denman Schutt	$15,000	Construct bungalow
1926	3	Swimming Pool	Marston, Van Pelt and Maybury	$ 7,500	Construct Pool
1927	3	Chanceview	Thomas & Stephenson, Contractor	$15,000	Construct bungalow
1927	3	Howard	Thomas & Stephenson, Contractor	$18,000	Construct bungalow
1927	3	Wisteria	Schutt Bros.	$12,000	Construct bungalow
1928	3	Clara Vista	Wallace Neff	$24,000	Construct bungalow
1928	3	Anchorage	P. E. Hamson	$24,000	Construct bungalow
1928	3	Fairview	P. E. Hamson	$8,000	Construct bungalow
1929	3	Monterey (Royce Manor)	P. E. Harrison	$55,000	Construct bungalow
1929?	3	Pergola	(Myron Hunt)	Unknown	Construct garden pergola
1933	3	Taylor (Sayre)	D. D. McMurray	$20,000	Construct bungalow
1933	3	Harton Hall	D. D. McMurray	$20,000	Construct bungalow
1933	3	Picture Bridge	Frank Moore, paintings and Don Blanding, poems	Unknown	Add paintings and poems to redwood footbridge

1948	4	Harmon (Fern) (Haddon)	D. D. McMurray	$25,000	Construct bungalow
1948	3	Shamrock	D. D. McMurray	$25,000	Construct bungalow
1949	3	Rosevilla	D. D. McMurray	$21,000	Construct bungalow
C. 1959	4	Personnel Office	Unknown	Unknown	Construct office
1952	4	Camellia	D. D. McMurray	$23,000	Construct bungalow
1959	6	Wentworth Room	Unknown	Unknown	Construct additional dining room space
1968	6	Lanai Building	Unknown	$750,000	Construct three-story building with 50 guest rooms

OF SPECIAL NOTE

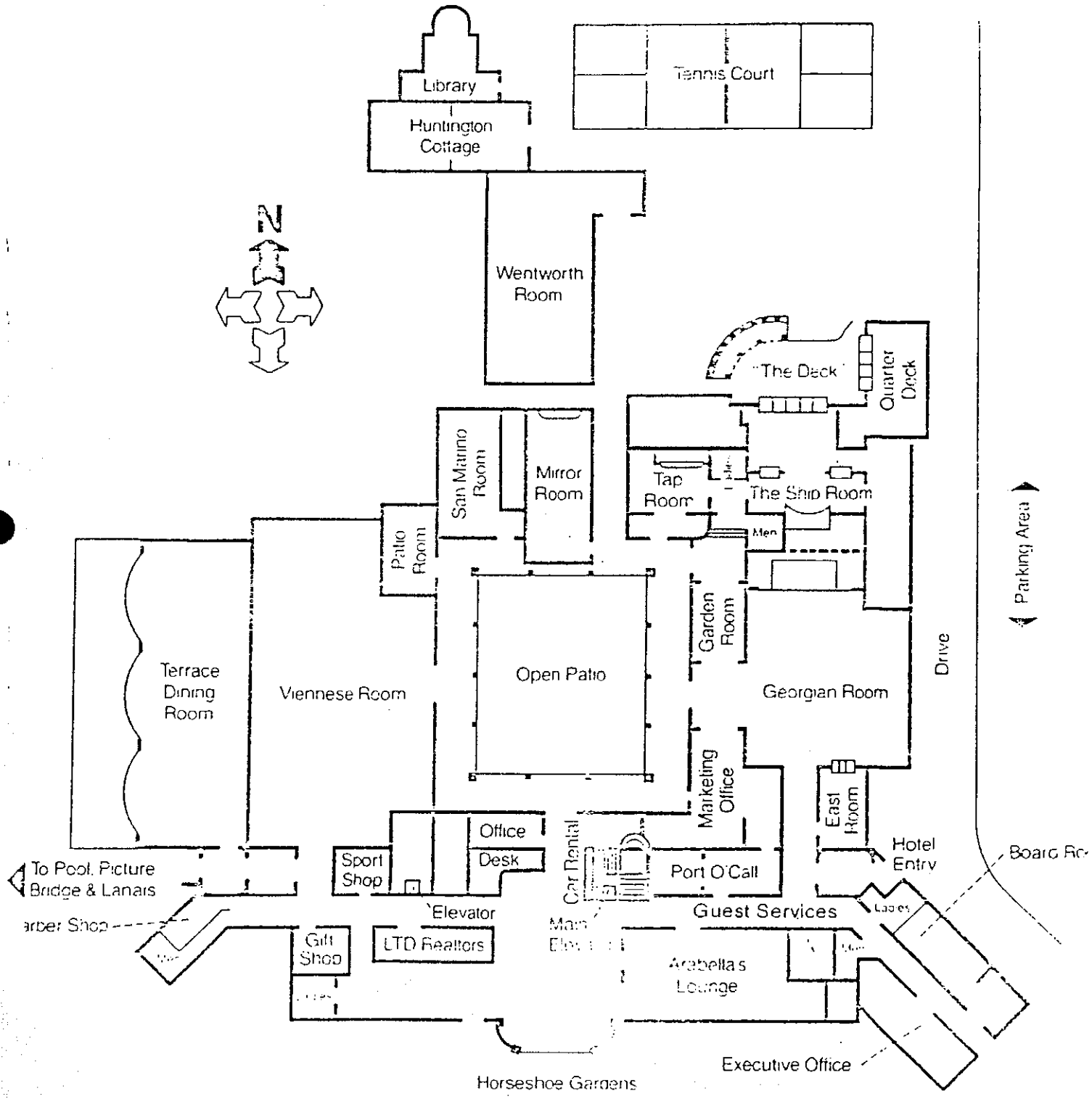
Research for this document uncovered information unknown in 1985 when the National Register nomination was prepared. As a result there is a conflict between the two documents in one specific area. That is, in 1985, it was thought that Myron Hunt designed the Carriage House, the Service Building and Huntington Cottage, and these buildings were credited to him. None of the literature and documentation reviewed at that time mentioned these buildings in connection with Charles F. Whittlesey's 1906 design and construction. The 1913-14 literature and documentation recorded information at length about Hunt's redesign of the hotel building an grounds and his construction of outbuildings.

In investigations for this document, it was learned through the review of additional 1906-07 newspaper accounts and previously undiscovered Sanborn Fire Insurance Maps that Whittlesey designed the Service Building and Huntington Cottage. He also designed a small frame garage, which Hunt completely redesigned and enlarged.

HUNTINGTON-SHERATON HOTEL

C. 1983

MAP 5



Note: Mezzanine Room Is Reached By Stairway Directly East Of Main Elevator. Half Flight Up

Conference Parlors, Second Floor

San Gabriel Room

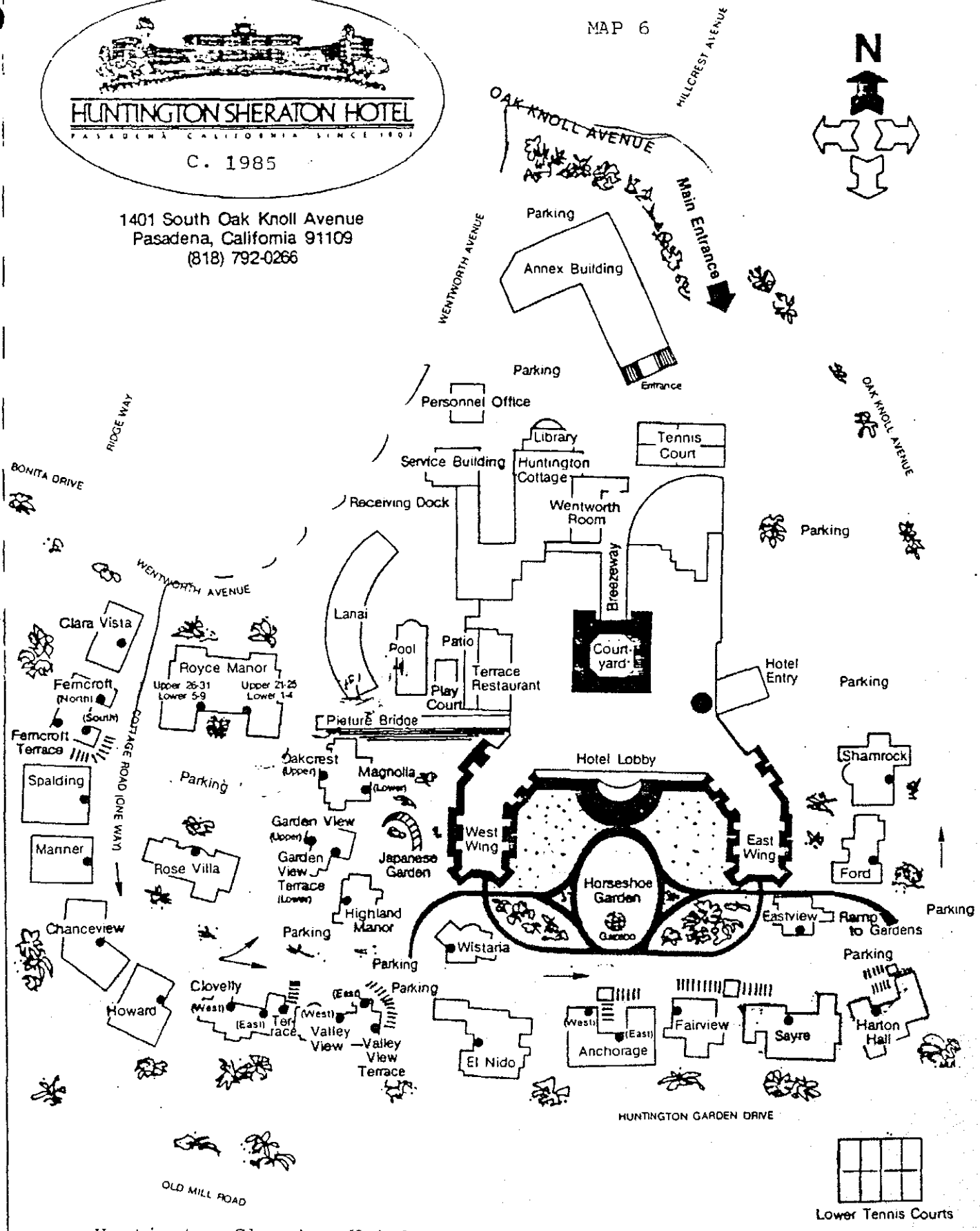
Huntington-Sheraton Hotel

MAP 6

HUNTINGTON SHERATON HOTEL
PASADENA CALIFORNIA SINCE 1907

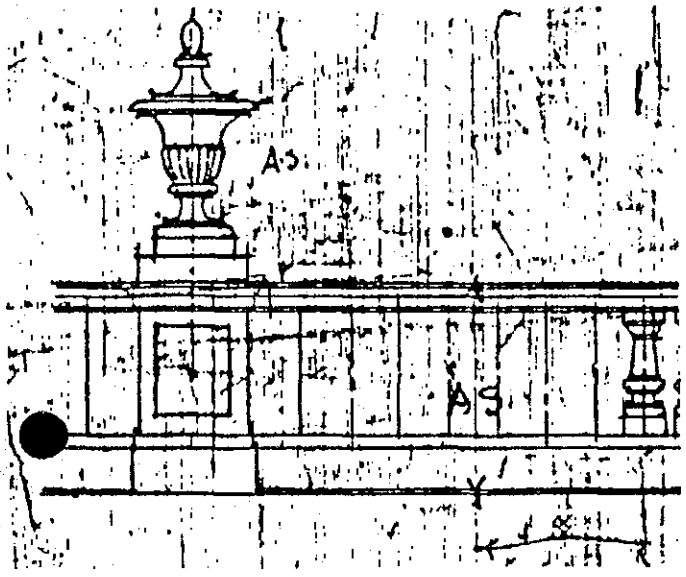
C. 1985

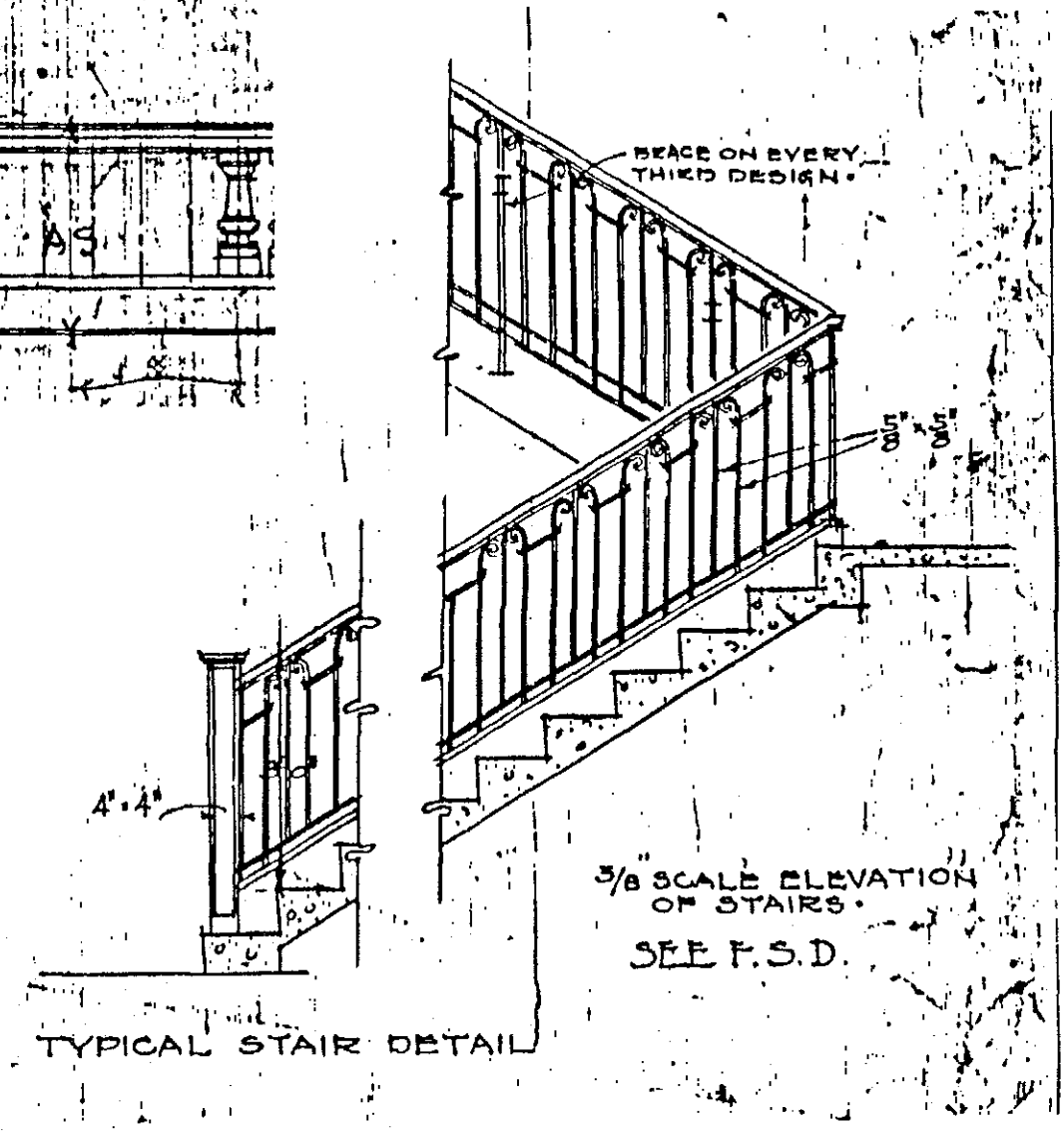
1401 South Oak Knoll Avenue
Pasadena, California 91109
(818) 792-0266



Huntington-Sheraton Hotel

DESCRIPTION





TYPICAL STAIR DETAIL

3/8" SCALE ELEVATION OF STAIRS.

SEE F.S.D.

3 DESCRIPTION

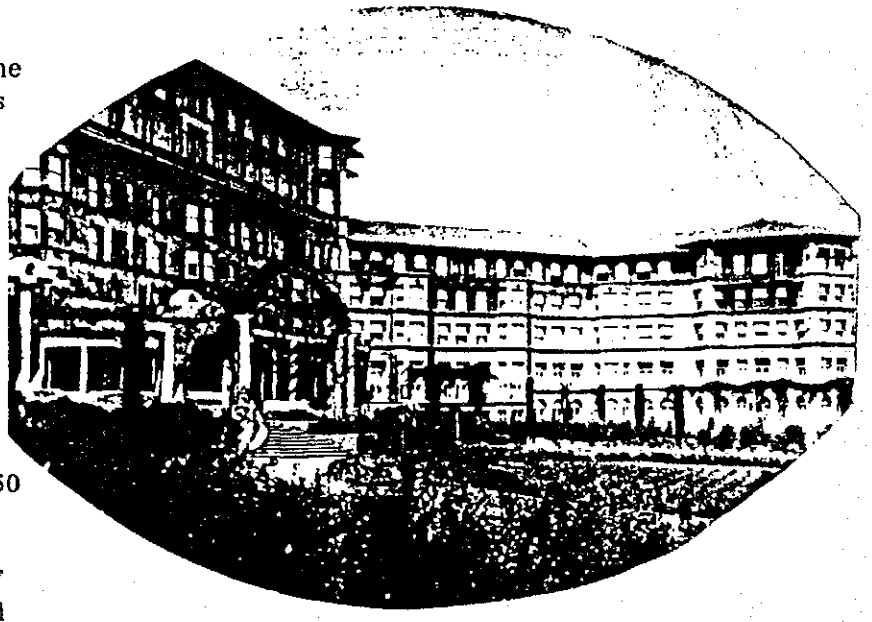
3.1 INTRODUCTION

The Huntington Hotel tower building and the surrounding hotel grounds are located at 1401 South Oak Knoll Avenue in the City of Pasadena. Boundaries of the property are, on the east, Oak Knoll Avenue, on the south, Huntington Gardens Drive, and on the north, Wentworth Avenue. The hotel and grounds are on a parcel of approximately 19.75 acres.

The tower building is a "U" shaped structure with a six-story central section topped by a tower approximately four stories in height. Flanking the central portion of the tower building are two four story wings. Located to the north of the building are the one story Viennese and Georgian Rooms, and various additional service, meeting and administration areas. Adjacent to the tower building are landscaped grounds containing a redwood footbridge, a pergola, parking lots, a 60-room auxilliary hotel building, a garage that has been converted into office space and 22 bungalows containing guest rooms. The tower building is located at the crest of a bluff, and the site slopes to the south.

The tower building, which is the subject of this document, measures approximately 50 feet in width and 450 feet in length. It represents two major construction phases: The basement and the first four floors of concrete reinforced with hog wire and the circumferential terrace date from 1906; the fifth and sixth floors and the tower, built of concrete reinforced with hollow tile, and the tile roof date from 1913.

Changes to the tower building after 1914, with one notable exception, have had a negative and depreciatory impact on the architectural integrity of the



3.1 Huntington Hotel, south elevation, circa 1915. Courtesy Huntington-Sheraton Hotel.

original design.

The hotel has had a complicated history of ownership and management, which has been discussed fully in Chapter 2 of this document.

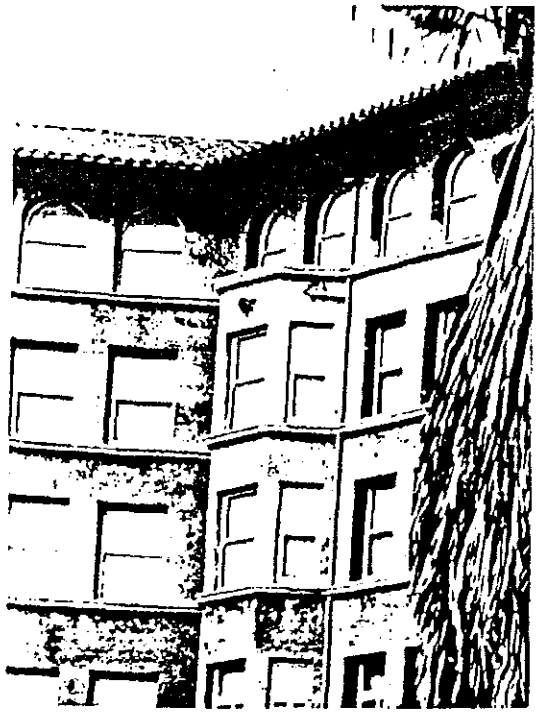
The following portion of this report will deal with the 1907 and the 1914 appearance of the tower building, the character of the original designs for that building, the arrangement of interior space and significant subsequent additions and alterations. No information has been included on the adjacent buildings or the bungalows, or on the structural or other engineering systems of the tower building or on the archaeology of the site. Those items are beyond the scope of this document.

3.2 THE 1906 BUILDING

3.2.1 EXTERIOR

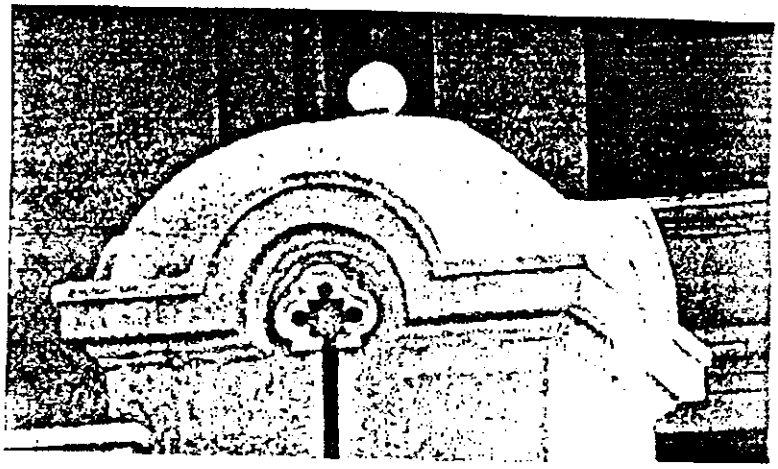
Charles F. Whittlesey's 1906 design for a six-story Mission Revival style hotel building was only partially completed. The series of parapets, towers and covered roof-top walks called for in the original elevation drawings were never built. What was realized was the basic "U" shape of the building, the regularly spaced, recessed, rectangular and arched fenestration patterns, the projecting concrete bays on the second, third and fourth floors, the ground level circumferential terrace and the arched effect created by the series of first floor round-arched windows.

Also realized were the simple, classical, projecting cast concrete string course moldings located between each of the first four stories and the basement. The exterior concrete walls were covered with a rough textured stucco but the projecting moldings retained their smooth concrete finish. Accenting the building on the roofs of



3.2 East wing, before 1945, showing projecting string course moldings between stories. Courtesy Huntington-Sheraton Hotel.

some entrances and some corners were small domed ornaments of cast concrete bearing a stylized cross pattern. Ingress and egress from the building was through the main, or north, courtyard carriage entry, from the south entrance located on the same axis as the north entrance or from either of the two southerly ends of the wings. Marking the wing entrances were freestanding, curvilinear, Mission Revival style parapet arches.



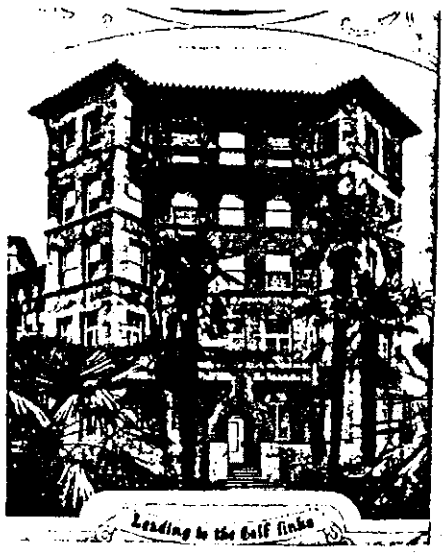
3.3 Domed ornaments. Courtesy Pasadena Heritage.

3.2.2 INTERIOR

No known interior plans survive from the 1906 design. But available for study are Myron Hunt's 1912-13 drawings of the hotel interior as it existed at that time. With these plans a picture of the original, or nearly original, arrangement of interior space is available.

3.2.2.1 THE FIRST FLOOR

The first floor was divided between public space for recreation, circulation and guest services and guest rooms. The interior was characterized by a long series of arches that divided the immense area into manageable space but which still permitted the flow of air, light and traffic from area to area. The literature of the time commented on the utility of this system of arches in successfully creating a series of functional spaces that evoked a sense of warmth and welcoming.



3.4 East wing, showing parapet arches, circa 1915. Courtesy Huntington Library.

Within these arched areas were contained a central corridor, running from east to west, intersected by the north/south lobby rotunda. These were the main circulation areas. From either, one could enter or exit the building.

Significant original interior architectural elements included cast plaster or concrete crown

moldings, decorative cast brackets, cast wall sconces and coffered ceilings with crown moldings inside the coffering.

In the west wing were located 14 guest rooms, a public lavatory and the harbershop. The central section of the first floor was occupied by the men's lounge, to the west of the rotunda on the south side, and the women's lounge, to the east of the rotunda on the south side. On the north side of the corridor were private dining rooms, a florist, hotel offices, billiard and pool rooms, a card room, a parlor and bazaar space. Just inside the north entrance were the cashier, porter and reception desks. An elevator was nearby. In the east wing, a library spanned the central corridor; 12 guest rooms were located at the end of the wing.

The guest rooms on the first floor were physically separated from the rest of the first floor spaces by a slight elevation of the floor. As one approached the guest room area on the first floor in each wing, one ascended a few stairs. This devise served as a signal that the use of the space was different from the lower floor area.

Interior emergency stairwells ascended the wings from each end and at the junction of each wing with the central portion of the building. The main staircase ascended from the lobby, east of the main rotunda.

3.5 Lobby, circa 1914, showing archways. Courtesy Huntington-Sheraton Hotel.

3.2.2.2 THE SECOND THROUGH FOURTH FLOORS

Sixty-two guest rooms of varying sizes and 38 bathrooms were located on the second floor. In addition to guest facilities, the second floor had a projecting music balcony on the north elevation, and supply rooms. The mezzanine, located in the north section of the second floor housed the bookkeeper's office and a store room.

Eleven guest rooms on each floor of the south facing elevatlon had three-sided projecting concrete bays included in their floor plans. Nine rooms on each floor of the north elevation had this feature. In each wing end, on each floor, were the two largest rooms, each with a square bay projecting at an oblique angle. Two additional rooms on each floor included a two-sided bay.

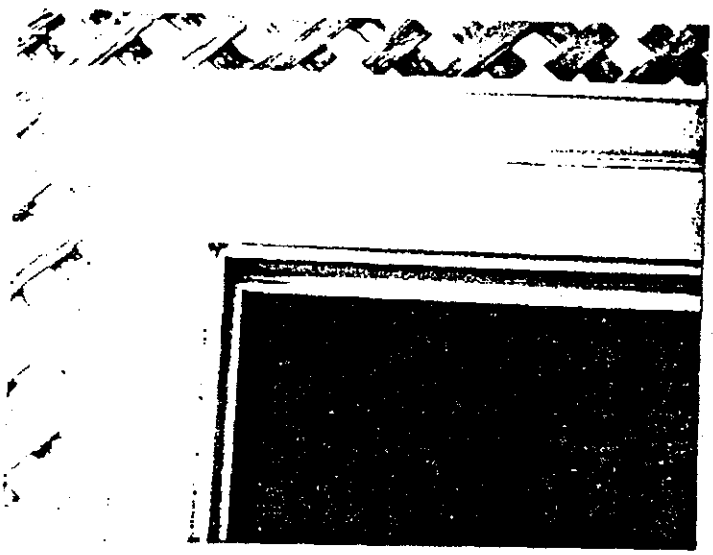
The hotel was designed to allow sun into each room for part of every day. This feature was not always available in more conventional rectangular building plans, and the position, slze and projections of the bays enhanced the amount of sun available. These projections and angles also created unconventionally shaped rooms, which offered a variety of furnishing possibilities.

Many of the rooms were designed to be used as suites or as apartments with lnterior doors between adjoining rooms. Baths were shared by two or more rooms. Although all rooms did not have a private bath, if the rooms were used as suites, a bath was available. When rooms without a private bath were reserved individually, bath facllities were available down the hall.

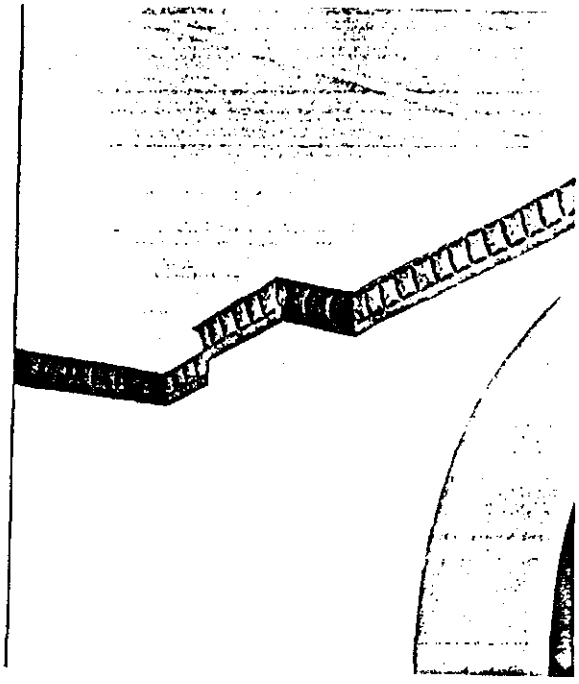
The central portion of the floor contained the smallest rooms. These were probably used as maids' quarters, for a nanny, for children or as a sitting room.

The eight guest rooms in the ends of each wing were the most desireable ln terms of views, privacy, light, air and space.

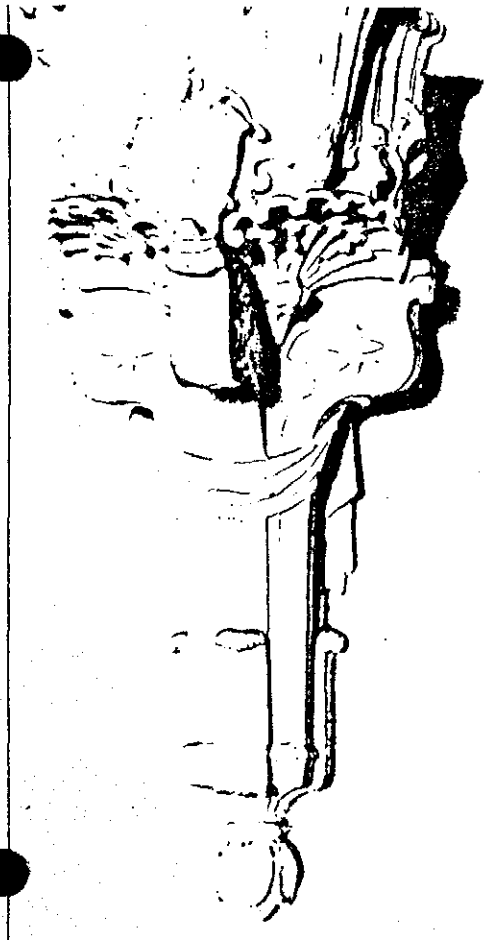
The third floor contalned 68 guest rooms and 40 baths in the same baslc plan as found on the second floor. Here and on the fourth floor the projecting bays provided the most lnteresting space configurations.



3.8 Guest room door molding, first through fourth floors. Courtesy Diane Williams Hlava.

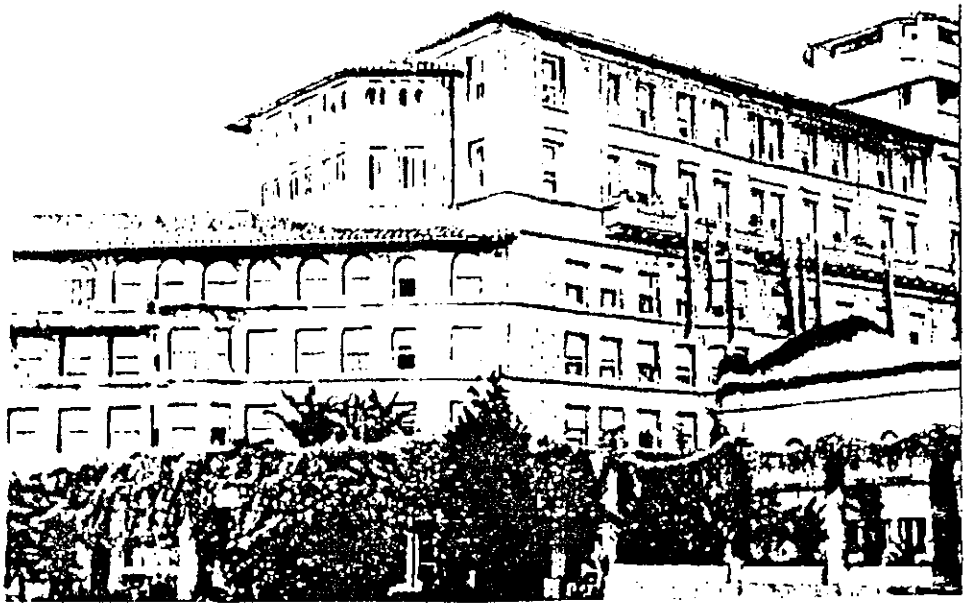


3.6 Lobby, cast crown moldings. Courtesy Pasadena Heritage.

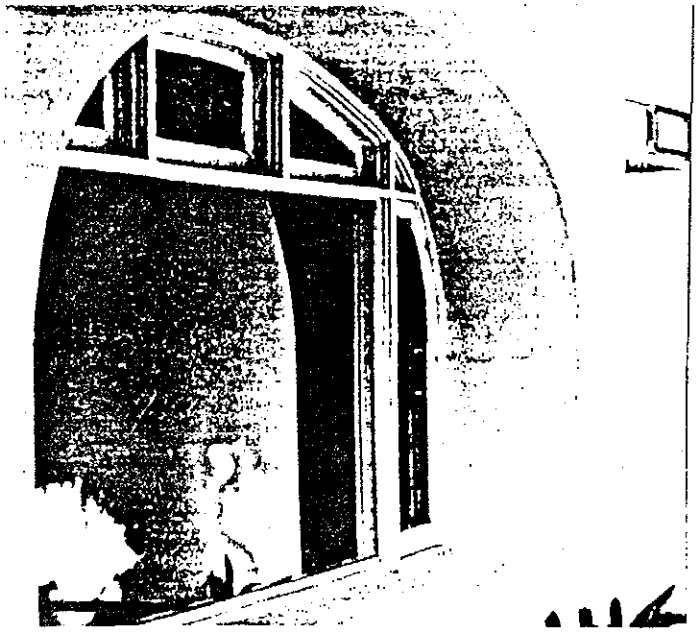


3.7 Lobby, cast wall sconces. Courtesy Pasadena Heritage.

3.9 East wing, north elevation, circa 1920, showing typical fenestration of first four floors. Courtesy Huntington-Sheraton Hotel.



3.10 First floor window, north elevation, courtyard. Courtesy Pasadena Heritage.



The fourth floor was laid out in the same manner as the second and third floors and contained 68 guest rooms and 41 baths.

Original decorative finishes included wood crown moldings, carved door surrounds and molded baseboards.

3.2.2.3 WINDOW AND DOOR TYPES

The window types used by Whittlesey in the basement and first four floors of the tower building fall into one general fenestration pattern but are diverse in specific elements.

All Whittlesey windows were recessed into the wall of the building. This presented a Hispanic theme taken from New World missions and from American Indian architecture of the southwest. These two cultures were the inspiration for the Mission Revival design, and as such, it is appropriate that the hotel's fenestration should be recessed. The recessing had a practical function: to shade the windows from direct sunlight and thus reduce interior glare and heat while permitting plentiful amounts of light inside. The thickness of the walls, approximately six inches, also prescribed the recessed window placement, as is found in thick walled adobe buildings of the southwest.

All original windows were framed in wood and contained clear window glass. A few windows in special rooms appear to have had leading and/or colored glass.

The above elements were the common features that created, when the hotel was viewed from a distance, a regular, symmetrical pattern. However, when inspected closely, the windows shed their uniformity and a richness of patterns was revealed that acted as an appropriate foil to the plain severity of the walls.

The basement and first floor windows were of four types:

1. Round arch 1/2 windows composed of a fan light over French windows.

2. Rectangular French windows, some with fixed-pane transoms, some with leaded glass transoms.

3. Rectangular leaded glass windows on the first floor, north elevation, that contained Cathedral glass. These are in the area originally used as the Library.

Types one and two alternate in sections.

4. On the first floor of the south elevation in the lobby area there were alternating banks of fixed-pane rectangular and fixed-pane round arch windows.

There may have been a fifth type on the first floor of the north elevation, but no photographs or physical elements have been discovered. The existing windows on the first floor, north side, date from 1913.

The second floor windows were of one type.

1. Rectangular 1/1 double hung sash windows.

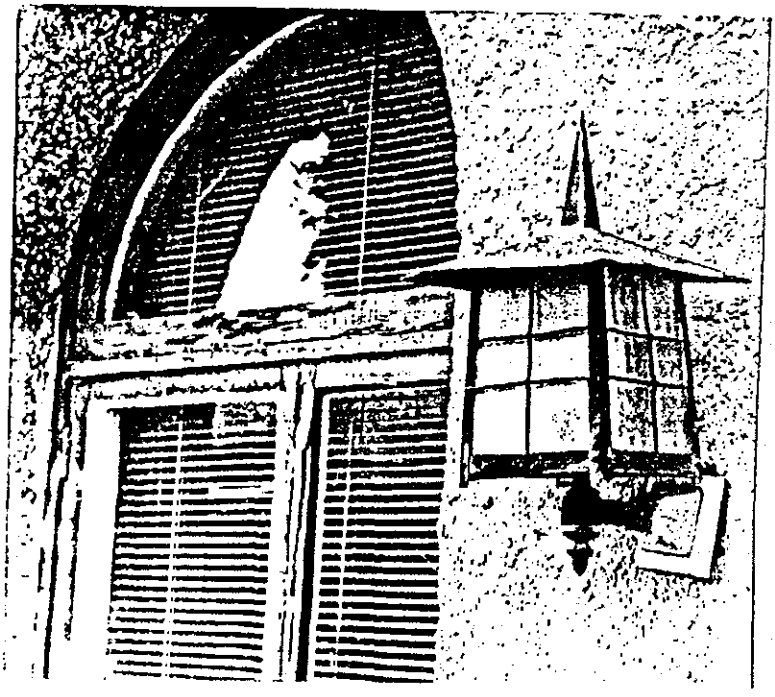
The third floor windows were of one type.

1. Rectangular 1/1 double hung sash windows.

The fourth floor windows in the wings were of two types.

1. Round arch 1/1 single hung sash windows with fan light transoms.

2. Rectangular 1/1 double hung sash windows.



3.11 First floor window, west wing. Courtesy Pasadena Heritage.

Over the years, windows appear to have been altered on many floors, resulting in a greater variety of types than were originally present.

No doors from the 1906 design appear to have survived. However, two types of doors are located on floors one through four.

1. Four light French doors leading to a third floor balcony and fifth floor wing balconies, south elevation, may be 1906 designs.

2. Round arch, single-pane French doors are located on the fourth floor. These have fixed-pane fan light transoms. They probably date from 1913.

3.2.2.4 BAYS AND DECKS

The Whittlesey designed building section contains a series of 11 projecting concrete bays on the south elevation, including the wings, and a series of nine such bays on the north elevation, including the wings. These bays are present in panels on the second, third and fourth floors, and create an undulating effect in the exterior walls of the tower building. Although part of the structure and internal space, they also function as a form of ornament. Enhancing the bays on the third floor are projecting cast concrete water spouts to channel rainfall from the roof.

Two of the bays, one at each end of the central section of the south elevation on the fourth floor, are open and unglazed.

The bays, water spouts, projecting string course moldings and the fenestration patterns form the ornament of the first four floors and the basement.

3.12 Projecting bays, second through fourth floors showing windows and cast concrete rainspouts. Courtesy Pasadena Heritage.

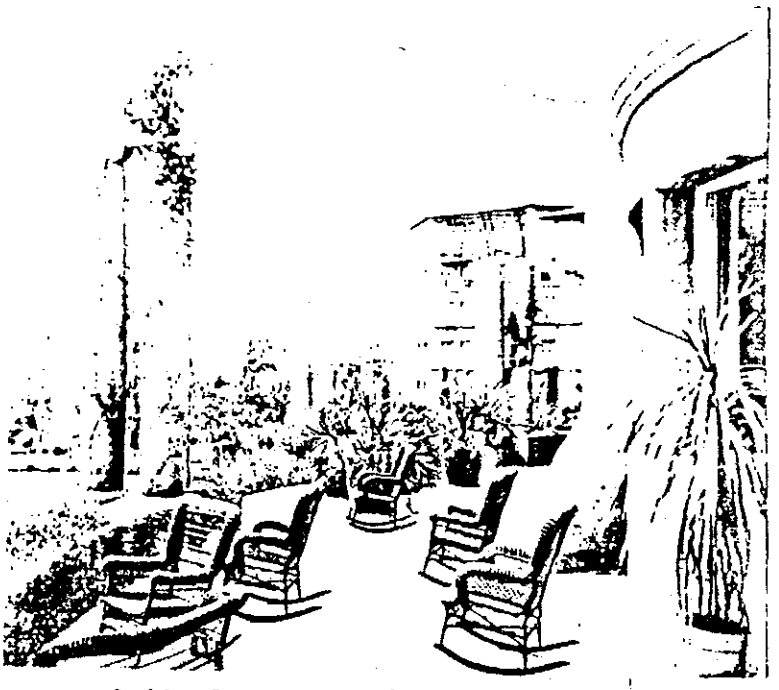
3.3 THE 1913 BUILDING

3.3.1 EXTERIOR

3.3.1.1 THE FIRST FOUR FLOORS AND THE BASEMENT

Myron Hunt's redesign of the Huntington Hotel was primarily confined to the flfth and sixth floors and the tower. He respected Whittlesey's work on the first four floors and the basement and added only minor, sensitively designed, modificatlons to enhance the buildlng.

On the exterior of the flrst four floors and the basement of the huilding itself, Hunt made no changes. He did, however, add about 30 wrought iron balconies paved with cast stone slab flooring. The balconles were supported by wrought iron braces and contained loops to hold flower pots planted with trailing vlnes. The vines visually broke up the masslve expanses of plain concrete wall and provided a contrast of color and texture to those walls.



3.13 Concrete column, south elevation, circa 1914. Courtesy Huntington-Sheraton Hotel.

Hunt also deslgned a serles of 88 freestanding concrete columns with carved lintels to serve as a pergola around the three sided circumferentlal terrace Whittlesey had designed. The pergola held vines trained on wires. The vines eventually shaded and sheltered the first floor guest rooms from sun, noise and the eyes of guests using the garden areas. The vlnes also offered shade to those uslng the promenade and created a contrast of color and texture with the plaln concrete walls.

The two remainlng exterior changes in the Whittlesey building that Hunt made were the construction of a porte cochere on the east elevation to replace the north entrance as the main point of entry into the hotel. The porte cochere was a flat roofed,

stucco clad, concrete structure supported by 12 columns deslgned to match those in the encirclIng pergola. Plants were placed atop the porte cochere to soften its hard edges. As part of the new entrance, Hunt cut a new door into the east rotunda and designed an elaborate new portal wlth a modified Palladian/Federal style door, containing French doors, side lights, a fan light transom and spandrel windows. An "H" crest was placed in the molding atop the doors.

The second remainlng alteratlon was the design of a west entrance off the west rotunda. This eventually became the polnt of entry from the redwood (Picture) bridge.

3.3.2 THE FIFTH AND SIXTH FLOORS AND THE TOWER

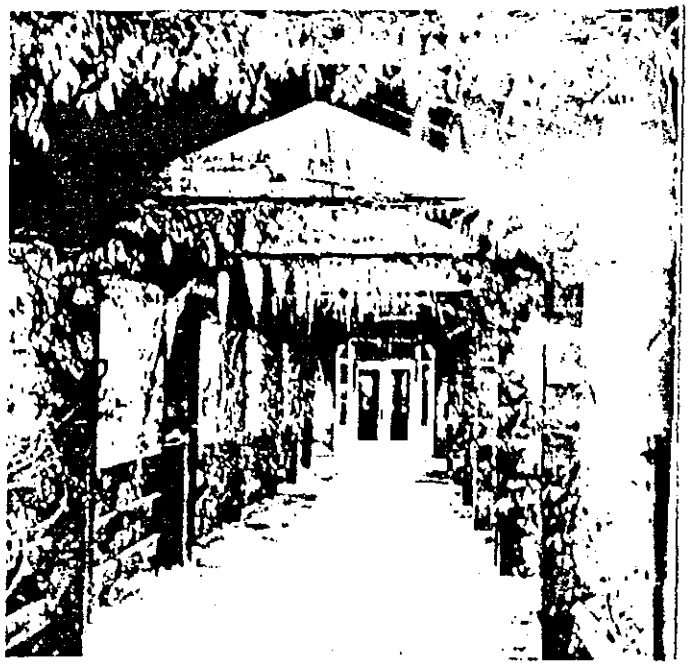
Hunt's design for the fifth and sixth floors of the tower building show his skill as a designer and his growing mastery of the Mediterranean architectural vocabulary.

Before Hunt could construct the top portions of the building, he had to devise a means of support for them. His solution was a clever one.

He designed a five-foot-deep structural base of concrete, finished to match the lower floors, to go atop the existing fourth floor ln the central section of the hullding. Thls base was hldden by a classical cast stone baiustrade and balcony, supported by reinforced concrete corbels running the full length of the mid section of the building. From this balustrade were grown hanging vines to integrate the top portions of the buildlng with the lower portlons.

Hunt placed doors in the fifth floor facade, correspondlng to the level of the balustraded balcony, alternating the doors with windows in a 1 2 1 pattern. Above each fifth floor

3.14 Porte cochere, east elevation, showing original door treatment, circa 1915. Courtesy Huntington-Sheraton Hotel.



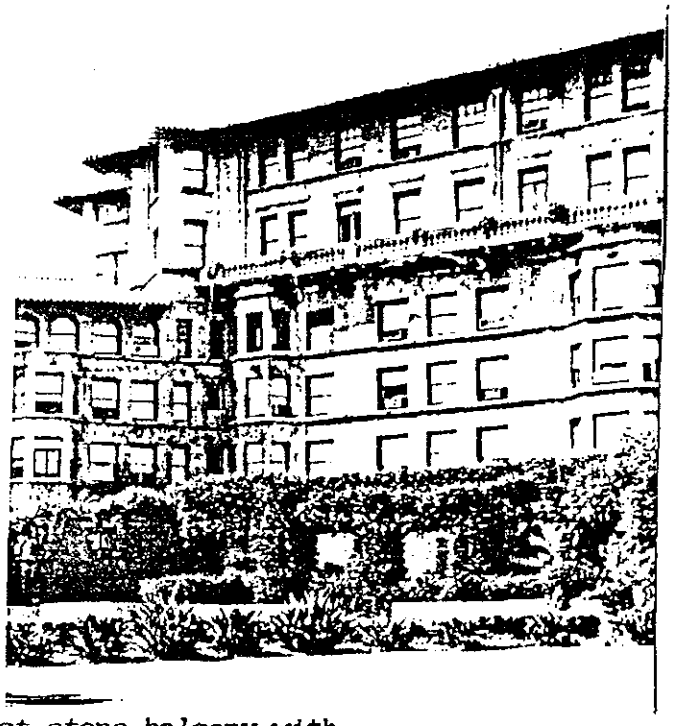
3.15 West entrance, showing original door treatment, circa 1935. Courtesy Huntington-Sheraton Hotel.

window and door, Hunt deslgned a classical window lintel moldlng. From the balcony spectacular vlews wcre enjoyed by hotcl gucsts; Santa Catalina lsland could be seen on clear days.

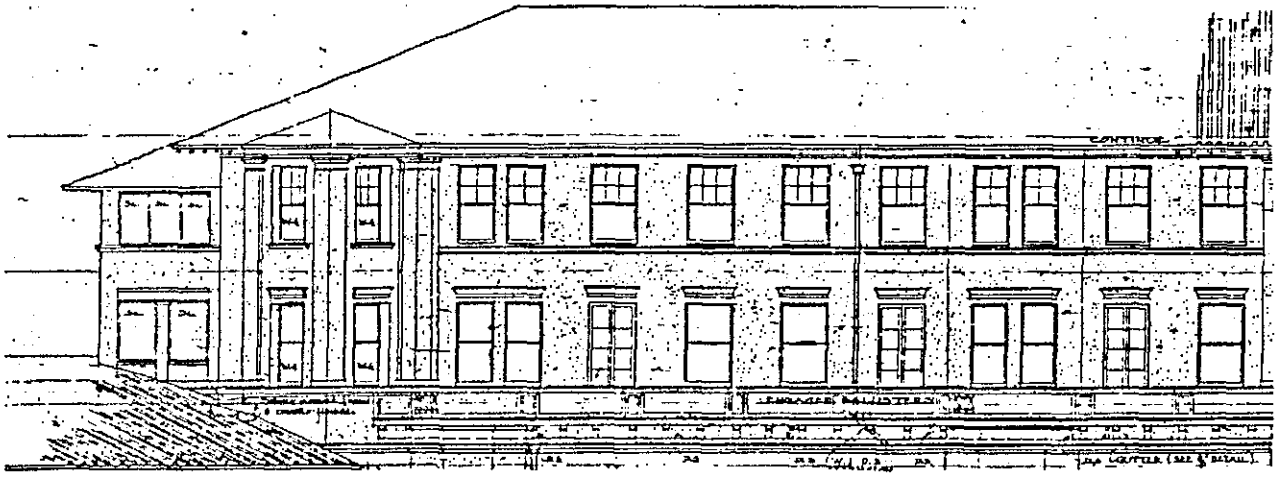
In the center of the fifth and sixth floor facade Hunt planned a sllghtly projecting pavillion composed of end piers terminated by open observatlon pavilions. The end piers contain two wlndows each, one on each floor, that have elaborate cast stone surrounds. The plers flank the central portlon of the projecting pavilion, which is divided into three sections by cast stone and terra-cotta pilasters. A molded strlng course and rosettes cap this section. A denticulated cornice topped by an open balustrade crowns the composition. Three wrought iron halconies are found at the sixth floor, and a molded string course separates the fifth and slxth stories to the east and west of the central projecting pavilion.

At the east and west terminus of the fifth and sixth floors, Hunt designed a projecting bay with banks of 1/1 double hung sash windows on the fifth floor and seven banks of four French windows each on the sixth floor.

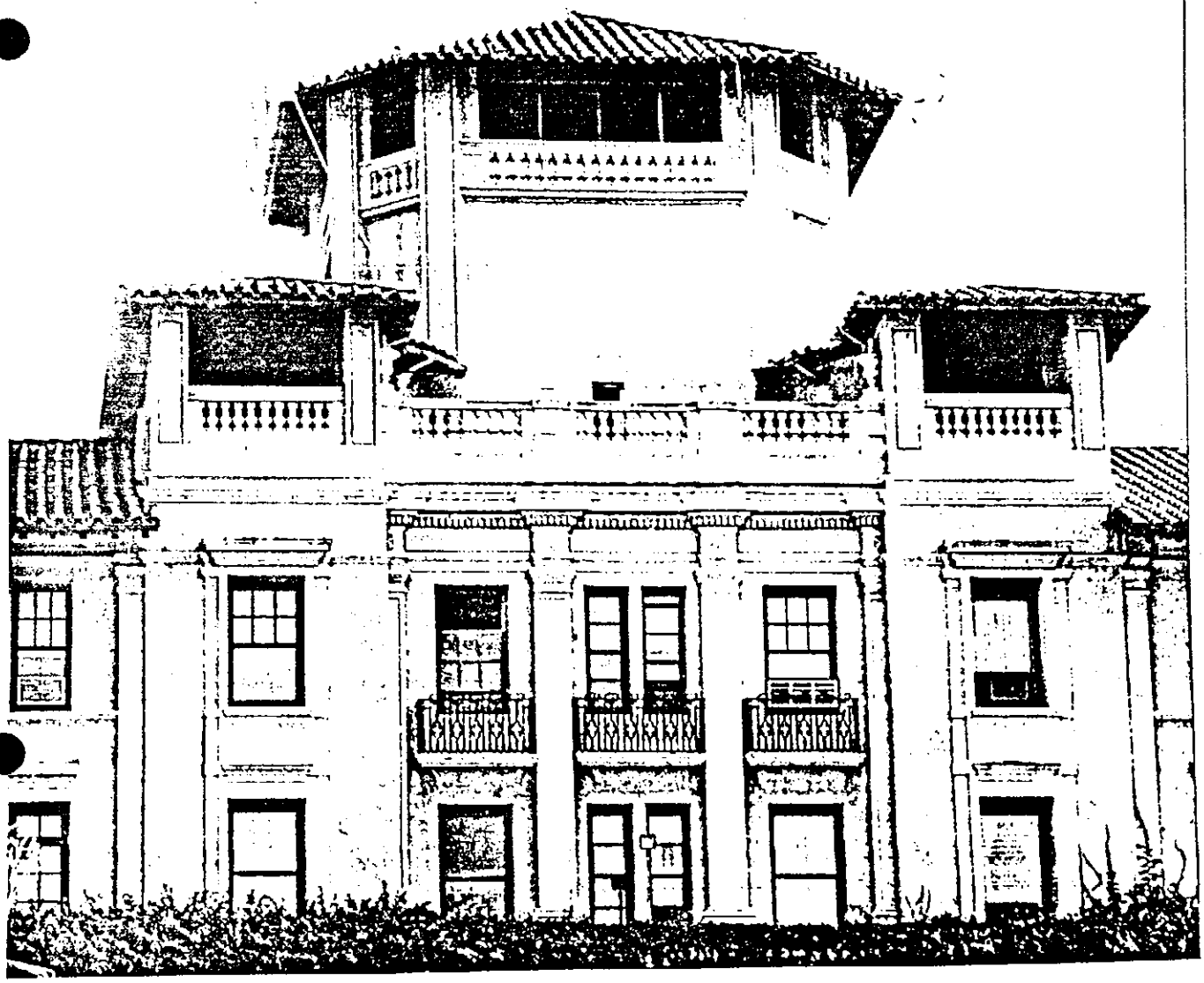
Rising above the central pavilion is the hexagonal belvedere/tower, whlch opens onto the seventh floor level and ls protected by an open balustrade railing. Projccting pilasters dclineate each of the eight corners, and an engaged balustrade encircles the tower just below a bank of fixed-pane windows. A red tile roof covers the belvedere, flanklng observatlon pavilions and the roof of the hotel. Atop the tower and each of the observation pavillions are flagpoles. Exposed, carved rafter talls are visible under the eaves.
On the north elevation of the roof, Hunt designed two shed-roof dormers to flank the central tower. Thesc



3.16 Cast stone balcony with balusters and corbels, south elevation. Courtesy Pasadena Heritage.



3.17 Typical fenestration, fifth floor. Courtesy Huntington Library.



3.18 Projecting Central pavilion. Courtesy Pasadena Heritage.

3.19 West terminal bay, fifth and sixth floors. Courtesy Pasadena Heritage.

originally had copper roofs, flat red tile exterior walls and double, three-part fixed-pane windows.

3.3.3 WINDOW AND DOOR TYPES

To ensure visual continuity between the lower portion of the building and the new top floors, Hunt designed his fenestration patterns to repeat the original general configurations. All of Hunt's windows retain the recessed pattern established by Whittlesey, and all are framed in wood. But just as Whittlesey varied the specific treatment of the windows, so did Hunt.

Windows on the first floor, north side, surrounding the courtyard were modified by Hunt. They are round arched, six-part windows consisting of a central fixed-pane flanked by leaded glass side lites bearing an "H" monogram and topped by working leaded glass transoms and fixed spandrels.

Fenestration in the fifth floor central section of the tower building was of two types. The two types alternated in a 1 2 1 pattern; one door alternating with two windows.

1. 1/1 double hung sash windows.

2. Four-lite French doors topped by two part fixed-pane transoms.

As the ends of the floor are reached, the doors were eliminated and the 1/1 double hung sash windows finished the design. The end windows in the fifth and sixth floors were treated with the same elaborate surrounds found on the windows in the flanking piers of the central projecting pavilion.

Windows in the fifth floor of the projecting bay at the east and west end were of one type.

1. 1/1 double hung sash. In the west bay these windows have been replaced with three-part windows

consisting of a central fixed-pane flanked by two small French windows.

Windows in the sixth floor were of one type.

1. 6/1 double hung sash windows. These are the most elaborate windows used in the hotel, except for the leaded and colored glass designs.

Windows in the sixth floor of the projecting bay at the east and west end are of one type.

1. Seven banks of four French windows each.

As is the case with the Whittlesey designed portions of the building, some original windows have been modified, removed or replaced, creating more diversity of form and materials than were originally prescnt.

Door types fall into three categories. Two are found on the first floor, at the east and west entrances. The third door type is found on the fifth floor. All have previously been described.

3.20 Typical window treatment, sixth floor. Courtesy Huntington Library.

3.3.4 ORNAMENT

Hunt's addition is the most elaborate part of the tower building. He used large amounts of cast stone to emphasize the cental projecting pavilion and the cental tower. Window surrounds, window lintel moldings, pilasters, a denticulated cornice, moldcd roscttes, urns, balusters and corbels all enhance the top most floors and draw the eye away from the plainess of the first four floors. The massing of the roofs adds another visual dimension to the richness of Hunt's design, and the more elaborately glazed windows create a sense of substance at the top of the building.

When closely analyzed, the two sections of the building have little in common aport from the fenestration patterns and the exterior concrete and stucco walls. But when viewed from a little distance, without careful scrutiny, the two building portions relate well to one another and create a generally harmonious effect.

The richness of Hunt's balanced Mediterranean composition on the upper floors caps Whittlesey's plainer Mission Revival styling, clearly announcing that the upper floors are the most stylistically important. Whittlesy's use of ciassical string course moldings enabled Hunt to repeat that element in window lintel moldings and other moldings on the upper floors to create a sense of unity. And this restrained classical vocabulary paved the way for Hunt's use of the more elaborate detailing found on the upper floors. That both portions of the building relate to each other as well as they do is a tribute to Hunt's design skill and the good fortune of Whittlesey's choice of classical moldings.

3.21 Detail, central pavilion ornament. Courtesy Pasadena Heritage.

3.3.5 INTERIOR

3.3.5.1 THE LOBBY AND FIRST FLOOR

The 1913 interior plans show Myron Hunts' changes in relationship to the Whittlesey design. On the first floor only a few minor changes were made.

The lobby area was left untouched. In the guest rooms, two single closets were subdivided into three smaller closets each, and a double closet was made into a single unit. New iron staircases were installed in the wing ends.

3.3.5.2 THE SECOND THROUGH FOURTH FLOORS

Hunt's changes to these floors were restricted to enlarging guest rooms and bathrooms and redesigning closets.

On the second floor, he combined rooms 102 and 103 and modified closets in rooms 103, 104, 123 and 146. A few window sashes were also replaced.

On the third floor, Hunt altered closets in rooms 247, 245, 244, and 222. He turned room 268 into two new bathrooms and created closet space. Some window sashes were replaced on this floor, too.

The fourth floors saw the most drastic changes. There a number of rooms in the wings were combined to make larger accomodations, closets were remodeled and bathrooms added.

In addition, some structural enhancement was done on the fourth floor to carry the loads of the new fifth and sixth floor and the tower.

3.3.5.3 THE FIFTH AND SIXTH FLOORS

Hunt's plans for the fifth and sixth floors called for 19 guest rooms and 19 bathrooms on each floor. The rooms were larger than those designed by Whittlesey and the inclusion of a bath for every room indicated how public standards and expectations for a luxury resort had increased since 1906.

Hunt's rooms were designed to be used as suites, but if they were not, each room had its own private bath.

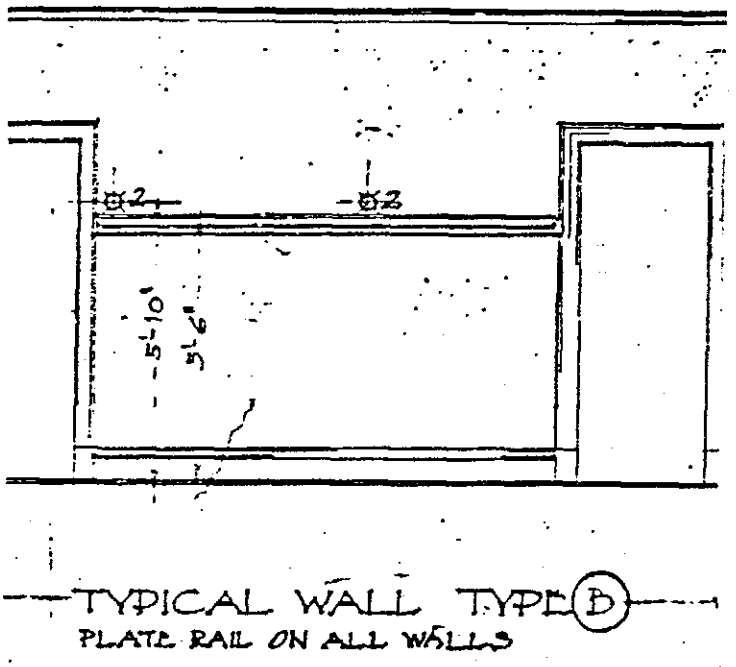
Of special note are the east and west facing rooms at the ends of the corridor on the these floors. Hunt did not extend the fifth and sixth floors around into the wings of the building. Instead he terminated these floors in a large projecting bay at

each end. The bays increased the size of the two rooms located in them on each floor in them and created a sitting room area that must have made these rooms popular with guests. Panoramic views of the mountains, the San Gabriel Valley and even the ocean were a bonus for guests in these rooms. These views are still among the very best in the hotel.

3.3.5.4 THE TOWER

Hunt's tower included a seventh floor observation deck with four covered one-story pavilions containing unglazed window openings. The approximately four-stories-tall tower is flanked by the one-story pavilions and contains a 1,200 gallon water tank.

Original decorative finishes included double crown moldings of wood, plate rails, carved baseboards and molded door surrounds. Bathrooms had flooring of hexagonal white tile and rectangular white tile wainscoting.



3.22 Typical interior finishes including plate rails and base boards. Courtesy Huntington Library.

3.4 MAJOR ALTERATIONS

Hunt's sensitive redesign and addition to the tower building enhanced the original 1906 plan in both function and aesthetics. Subsequent alterations to the building have not been as respectful of the 1906 and 1913 designs and in general have been of a negative and depreciatory nature. These changes were primarily to the interior, with the exception of window and door alterations, which affected both areas.

The major changes in the building, as reconstructed from photographs, interviews and building permits are discussed in the following section.

3.4.1 1914-1945

Alterations to the tower building were few in the period 1914-1945. The changes that took place were largely electrical upgrading and the remodeling or enclosure of small parts of the lobby. These alterations had little or no impact on the architectural integrity of the tower building and were of a reversible nature.

The adjacent courtyard and the rooms surrounding it were the focus of more intensive alterations during this period. Additional space was needed for storage and offices and gradually the arcaded porch around the courtyard was enclosed to create interior rooms, and existing rooms were remodeled to serve new functions. These alterations did not preserve the original architectural integrity of the building. Instead, they were reflective of the changing tastes of their time. As a result, a pastiche of architectural styles, materials and interior design schemes intruded upon the cohesiveness of the 1906 and 1913 designs, altering the sense of time and place the original designs had created.

The grounds were also encroached upon in this era with the construction of the deck behind the ship room in 1938-40. This space had formerly been a play yard for children that was associated with the hotel's school.

The first known building permit for the tower building was issued in 1927 for the installation of 21 new electric outlets in the lobby area.

The first known alterations to the tower building occurred in 1927 when one of the interior arches was walled up to make an interior room. The building permit gives no indication of where in the lobby this took place.

In 1929, the barber and manicurist

shops were reconditioned an a new doorway was cut between the two rooms. The side openings were enclosed.

In 1933, 12 new windows were cut into hotel rooms and general repair work was done. The permit does not indicate in which rooms the windows were altered, but it is possible that the fifth and sixth floor projecting end bays are the location of some of these window alterations. Daniel Royce reported that his father, Stephen Royce, had some of the windows in those bays altered to improve the views from the rooms.

The shop area of the lobby was altered in 1933 with the conversion of windows into doors and the extension of a plaster partition. Once again, the building permit is not specific as to the location of these alterations.

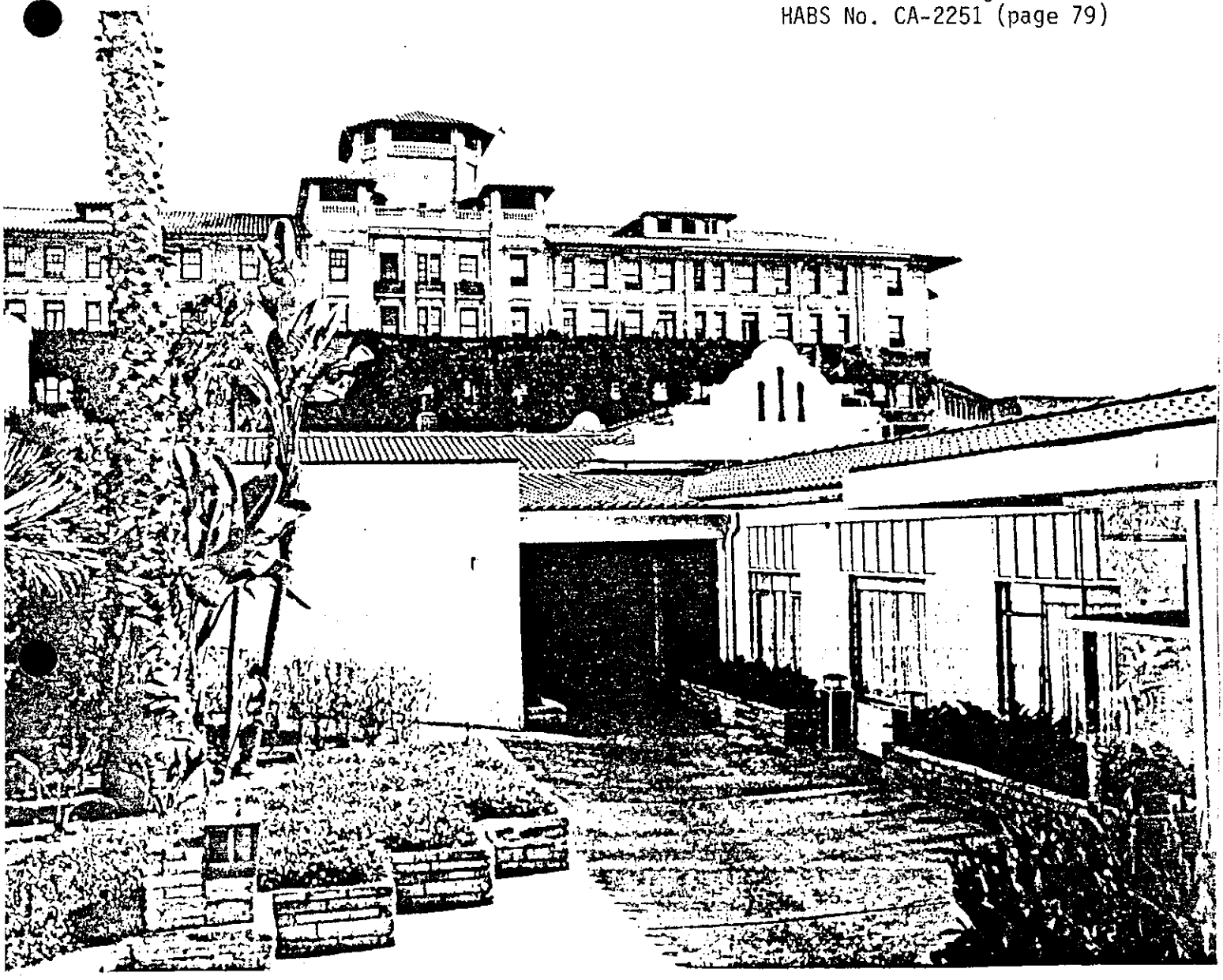
Daniel Royce reports that after the 1933 Long Beach earthquake, the freestanding parapeted arches located at the entrance to each wing were removed.

In 1939, five sets of hollow metal doors with five sets of stationary panels were installed. There is no indication on the building permit of where this work took place. It may have been in the tower building, or in an adjacent structure.

According to Daniel Royce, the mezzanine level was enclosed around 1940 to create an office for sales representatives. No known building permit records this change.

3.4.2 1945-1954

In this period, alterations to the tower building and the grounds became more numerous and were generally insensitive. These alterations were carried out in an effort to bring the hotel up to contemporary standards of comfort, amenities and design. The

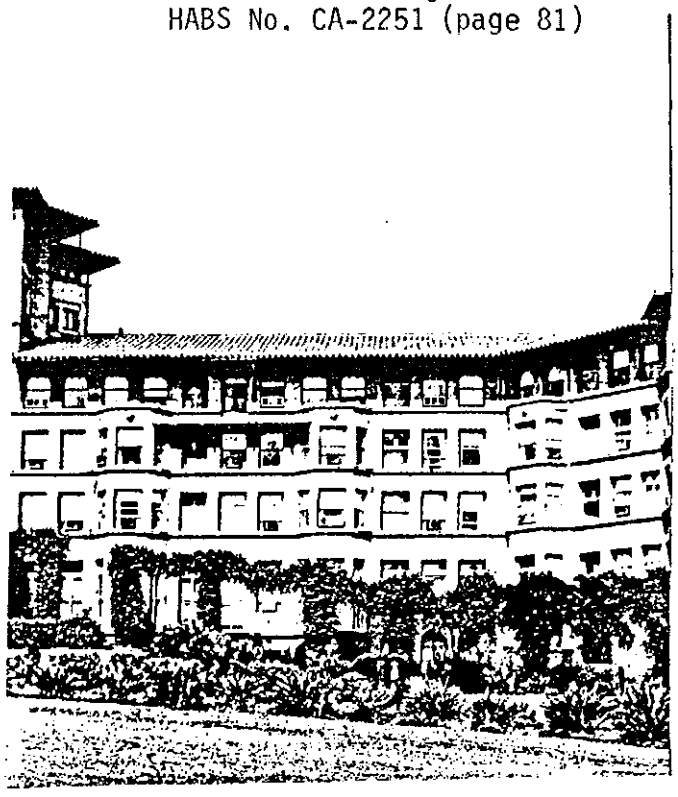


3.23 North elevation, 1985, showing alterations to 1906 entry and grounds. Courtesy Pasadena Heritage.

3.24 North entry to courtyard, circa 1914. Courtesy Huntington-Sheraton Hotel.

two most intrusive changes involved the installation of air conditioning and the remodeling of part of the lobby.

In 1946 air conditioning equipment was installed in the hotel. Presumably because of lack of interior space between floors for large ducting, the hotel received window air conditioning units. These were placed in the windows of the guest rooms, in the dining and ballrooms and in other areas. The window installation of these units had a negative impact on the design integrity of the fenestration from a physical and aesthetic viewpoint. From the physical vantage, the window air conditioners resulted the enclosure of a portion of each window with wood, concrete or other material. Damage was done to sills, surrounds and mechanisms when the windows were partially enclosed. The aesthetics of the window patterns also were destroyed by this action. The result was a haphazard arrangement of windows all partially opened to different heights.



3.25 South elevation, 1985, showing window air conditioners. Courtesy Pasadena Heritage.

In the Viennese Room and the Georgian Room, the original leaded glass clerestory windows were destroyed and the openings around the window air conditioners walled up with plaster. The rough shape of the original openings remain.

Daniel Royce reports that in 1952, the mezzanine area was enclosed with glass for privacy and noise abatement since it served as offices and was located directly above the reception area of the lobby.

At about that same time, a projecting solarium was constructed out from the north wall of the mezzanine on top of the north courtyard porch roof. Glass doors, a suspended acoustical tile ceiling and rectangular windows date this alteration to the early 1950s. No known building permit survives.

3.26 Solarium, 1985.
Courtesy Pasadena Heritage.

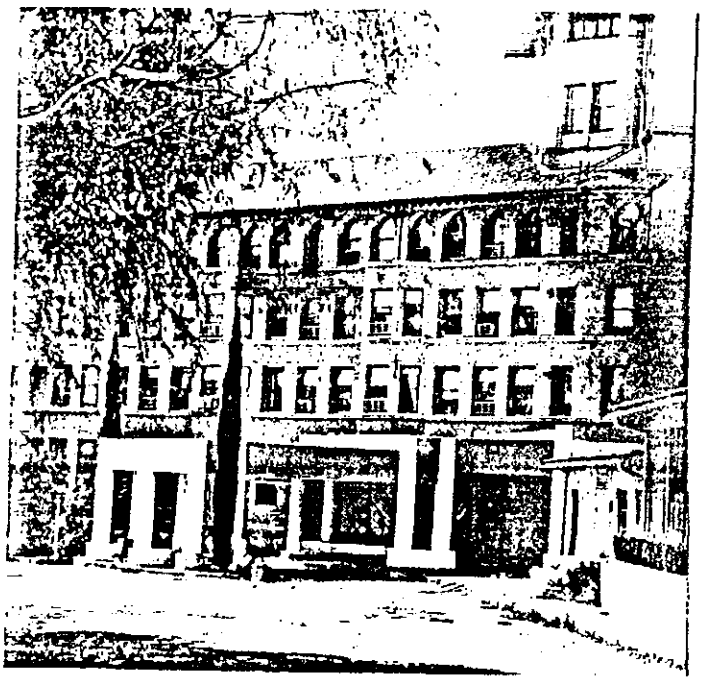
The archways in the lobby escaped major alteration and the space itself remained virtually intact until 1954. In that year, the alteration of the women's lounge into a cocktail lounge took place. A bar and seating areas were constructed and heating, air conditioning and ventilation were installed, with ducting placed on the second floor balcony of the south elevation in full view of the windows on that floor. The archways separating the bar area from the corridors were enclosed at this time to facilitate the new ventilation systems.

3.4.3 1955-1973

Photographs from the late 1950s show that the porte cochere on the east elevation had been altered. The original 12 posts which projected above the flat roof of the structure were cut off even with the top of the porte cochere roof. A new coat of stucco, of a color much lighter than the rest of the tower building, was applied making the porte cochere intrusive in color. No known building permit survives to accurately date this alteration.

Beginning in 1959, a series of small scale alterations took place that slowly eroded the architectural integrity of the tower building and extended the pastiche of styles, materials and interior design schemes already found in the dining and ballrooms and the adjacent courtyard area to the tower building itself. These alterations were conducted in an effort to improve the comfort of guests and increase the functionality of the hotel, but they had a negative aesthetic impact on the building.

A 1959 building permit records the construction of a new entry with 72 feet of non-bearing parts and a suspended ceiling. Daniel Royce reports that the main entrance was



3.27 East elevation, 1987, showing alterations to porte cochere. Courtesy Edward Hlava.

altered in the late 1950s with the removal of the 1913 Myron Hunt-designed doors. Although the 1959 permit does not specifically indicate the location of this new entry, it is possible that it was in the east wing of the tower building. Another possibility is that the permit was for alterations to the west entrance doors, which have also been replaced.

In 1959, 1960 and 1961, 15 new bathrooms were created by converting existing guest room closets. In 1961, two new lobby toilets were added and three existing baths were remodeled.

In 1965, a lobby area was converted to a men's bathroom, and in 1972, 500 square feet of lobby space was enclosed with glass partitions.

At some unknown time, the library, which spanned the corridor of the first floor on the east wing, was modified into meeting rooms and offices. Original archways were enclosed and the space subdivided. All that appears to remain of the library space are a few Cathedral glass windows in the northeast exterior wall and some original hanging light fixtures.

3.4.4 1974-1980

Known alterations under the ownership of Keikyu for the period 1974-1980 number just two. The first was a $20,000 remodeling of the art gallery in 1974. And the second was the alteration of six bathrooms.

A third alteration in the mezzanine replaced the glass partitions with non-bearing plaster walls. No known permit survives to record the date. In addition, the main staircase, which ascended the hotel from the lobby to the tower, was enclosed with non-bearing plaster partitions. The Myron Hunt-designed balustrade, banister and risers remain intact and can be viewed

from the sixth floor entrance to the tower staircase. No known permit survives to record the date this alteration was made, but Daniel Royce recollects that the enclosure was made at the request of the fire department sometime in the 1950s.

The tower building has received at least two coats of stucco since 1913. At some unknown time, the most recent application stucco was sprayed indescriminately over nearly the entire exterior concrete wall surface of the tower building. Cast moldings, corbels, balustrades, railings and urns were all covered with stucco. Originally, these elements were free of stucco.

During the hotel's 80 year history, many of the windows have been altered with the addition of detailing not originally present or by the removal of original detailing. In addition, during the last 40 years, some windows have been replaced with aluminum frame jalousie windows windows and others have been completely or partially enclosed. These alterations have occured in numerous places in the tower building, but permits for such alterations are few and are unspecific.

3.4.5 1980-1987

Beginning in 1980, Keikyu undertook a program of rehabilitation and restoration of the hotel. With $1,000,000 in funds from the Marks Act and the City of Pasadena, extensive rehabilitation work in the lobby was conducted with the intent of returning the interior public spaces to a state more closely approximating their 1914 appearance. The work done in this period was partially successful in obtaining that goal.

Among the more successful rehabilitation efforts was the removal

of plaster partitions in the archways of the lobby and the removal of a suspended acoustical tile ceiling in the lobby that covered the original decorative crown moldings. Also successful was the repllcation of the 1913 east portal entrance doors and their installation ln the original door surrounds.

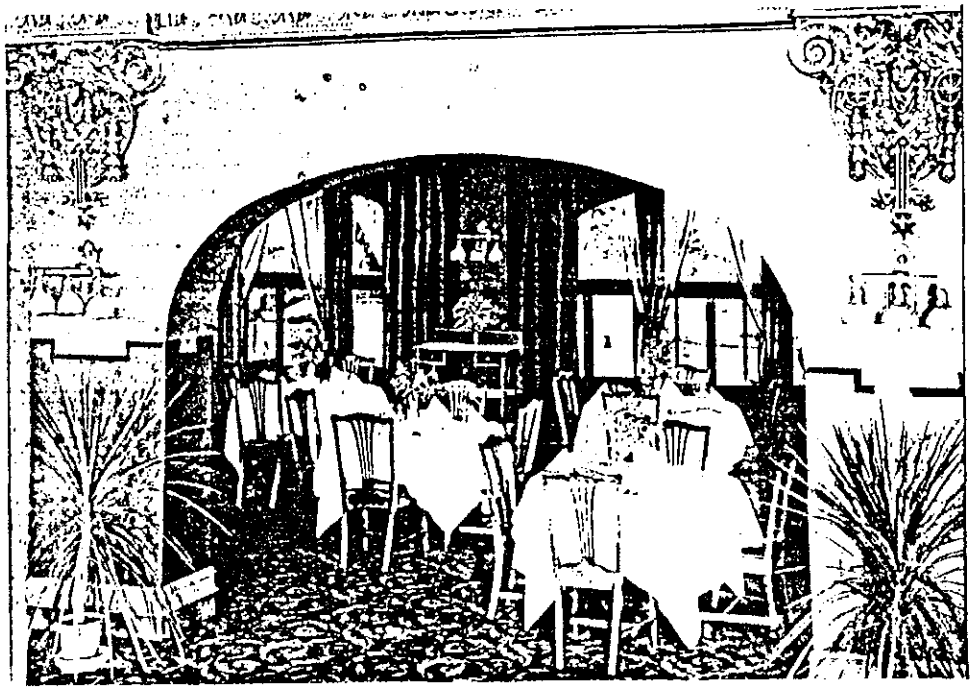
Less successful was the redesign of the lobby cocktail lounge and the installation of wood and glass doors in some archways of the lobby. Instead of exposing, and repairing if necessary, the original ceiling in the bar area, a design of false beams and lattice was installed.

Also carried out as part of the rehabilitation program was the removal of the suspended acoustical tile that covered the ornate ceilings in the Viennese and Georgian Rooms. This work was also a successful rehabilitation effort.

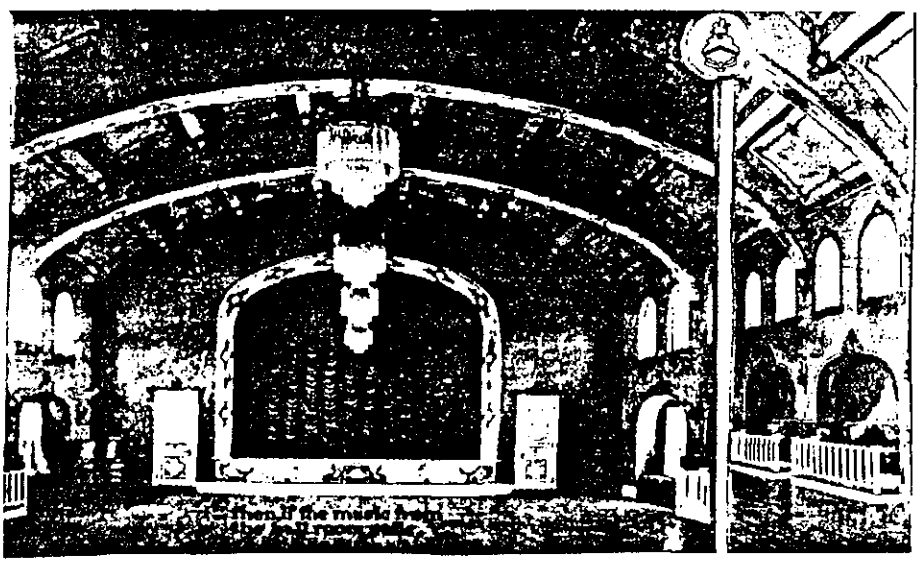
In 1980, the hotel received a new roof. And in 1981, the final known building permit was issued. It called for the demolition of walls on the first, third, fifth and sixth floors, and in room 433, for the installatlon of ice machines.

Additional rehabilitatlon work was planned for the cottages and the guest rooms as part of Keikyu's proposed $5.5 million renovation program. This proposed work was not carried out before the hotel was closed in 1985.

Currently, first floor windows are boarded up to prevent unauthorized entry lnto the vacant tower buildlng.



3.28 Viennese Room, circa 1914. Courtesy Huntington-Sheraton Hotel.



3.29 Georgian Room, circa 1914. Courtesy Huntington-Sheraton Hotel.

CHRONOLOGY OF HOTEL BUILDING PERMITS

Building permits issued by the City of Pasadena, between July, 1906 and the present, for the tower building of the Huntington Hotel, including alterations and additions, are listed here in chronological order. (The first entry is an announcement of the original permit issued by the County of Los Angeles; the Oak Knoll area was not annexed to the City of Pasadena until July, 1906.) Those permits issued under the same address for the Viennese and Georgian Rooms and all other rooms directly adjacent to the tower building are not included. Building permits issued under the same or other addresses for the bungalows are not included. Date, permit number, description of work, name of architect and contractor and cost are listed, when available, for each permit issued. Descriptions of work performed are paraphrased from the permits. Names of listed architects are underlined, further explanation, if needed, follows in parentheses.

It should be noted that during the preparation of this document, the building permits housed in the City of Pasadena's Building Department were undergoing microfiche filming. Permit searches were conducted on six days during three weeks to attempt to ensure access to the complete archive. Every effort was made to obtain as complete a record as possible. Both microfilm and original permit packets were searched. However due to the nature of the archives' organization, it is not known if the preparer of this document was able to review and include all existing building permits issued for the Huntington Hotel tower building.

June 7, 1906	Announcement of issuance of building permit in "Builder and Contractor" Charles F. Whittlesey (Wentworth Hotel, Oak Knoll)
February 21, 1913 1570A	Application for the Erection of Building Myron Hunt Richards-Neustadt Construction Co. $120,000 (Addition in height of present building, seven including tower.)
January 14, 1927 6573G	Building Permit, Electric Wiring None listed (Install 21 news sockets in lobby.)
October 7, 1927 illegible	Application to Alter, Repair or Demolish Karl Moller $4,000 (Change arched entrance into a _____ room by plastering up arches and _____ wood floor.)
October 31, 1928 3088H	Building Permit, Electric Wiring W. E. Langstaff (Rearrange wiring to comply with state laws.)

November 26, 1928
3340H

Building Permit, Electric Wirlng
H. C. Folts
(Install new light sockets and wirlng in the Flower Room, Baggage Room, Basement, Room 350. Install new wiring ln wings.)

September 20, 1929
5578F

Building Alteration
D. D. McMurray
Clarence 8oerning
$800.00
(Recondition interior of barber and manicurist shops; cut doorway between the rooms and fill in side openings.)

Octoher 15, 1929
1994E

Application to Alter, Repair or Demolish
W. K. Moore
$500.00
(Tear out two cement walls. Install new cement floor on side porches and cut down four windows.)

June 2, 1933
L 85

Building Alteration
W. K. Moore
$1,000
(Cut in 12 new windows in hotel rooms and general repair work about the hotel.) The window work may have been done to the fifth and sixth floors of the south projecting bay.

October 10, 1933
5288T

Building Permit, Electric Wiring
W.E. Langstaff
(Install 12 new sockets in lobby area.)

October 13, 1933
5685F

Bullding Alteration
D. D. McMurray
Clarence 8oerning
$400.00
(Shop area; change present windows into doors. Continue plaster partitions to floor, level storage room floor with lobby.)

October 24, 1933
5344J

Building Permit, Electric Wiring
W. E. Langstaff
(Install six outlets in lobby area.)

November 6, 1939
5483H

Building Alteration
Pacific Coast Electric Co.
$1,231
(Install five sets of hollow metal doors with five sets of stationary panels.)

July 24, 1946
5176-J

Building Alteration
$4,800
(Install air conditioning equlpment.)

November 22, 1954
6418M
Building Alteration
Huntington Sheraton Corp.
$5,000
(Make alterations at east end of lobby;install a cocktail lounge consisting of a bar and seating.)

December 9, 1954
6552M
Building Alteration
Kilpatrick & Co.
$16,000
(Heating, ventilation, air conditioning in cocktail lounge.)

November 1, 1955
201-0
Building Permit, Electric Wiring
Luminart Neon Co.
(Install neon tube lighting.)

March 11, 1959
9688N
Building Alteration
Nickman & Chow
Robert W. Stanhope Co.
$5,000
(Cut in new entry in existing six foot wall; install 72 feet of new non bearing parts. Install a new suspended ceiling.) This may be in the lobby area.

November 2, 1959
1783-0
Building Alteration
Nickman & Chow
Robert Stanhope Co.
$20,000
(Convert 11 wardrobe closets to 10 new bathrooms; install 33 plumbing fixtures.)

January, 1960
2417-0
Building Alteration
Robert Stanhope
$900.00
(Suspend two new acoustic ceilings and install one new door.) This may be a bathroom alteration.

July 13, 1960
3817 0
Building Alteration
Nickman & Chow
Robert Stanhope Co.
$7,000
(Remodel four existing wardrobe closets into four new bathrooms. Rooms 346, 246, 260, 261, 360, 361, steel studs.)

September 26, 1961
7300-0
Building Alteration
$24,000
(Add two new lobby toilets and nine new bathrooms by dividing nine existing bathrooms.)

September 26, 1961
7296-0
Building Alteration
$4,100
(Remodel three bathrooms)

September 28, 1961 7322-0	Bullding Alteration $6,800 (Add two toilets).
October 16, 1961 5096	Building Alteration Talbott Contractor No cost given (New restrooms ln main lobby; move two master switches.)
October 25, 1962 442 P	Building Alteration J. W. Lytle Corp. No cost shown (1/45# asbestos and 2/15# asbestos applled to porte cochere deck.)
April 20, 1965 125-C	Buildlng Alteratlon $2,400 (Convert lobby area to men's room.)
October 16, 1968 16183	Bullding Permit None listed $1,200 (Install metal lath and plaster around elevator doors.)
September 11, 1972 41141	Building Permit Don Ziegler Keith Barton $10,000 (Alter 500 square feet of lobby area with lnstallation of glass enclosure, air conditionlng and walnut paneling ln the art gallery.)
September 17, 1974 54511	Bulldlng Alteration $20,000 (Alteratlons to art gallery.)
March 14, 1977 illegible	Building Permlt Roether Construction Inc. $14,000 (Alter bathrooms in Rooms 347, 342, 362, 321, 146, 153.)
May 12, 1980 98691	Building Permit Bryant Organization $224,872 (Reroof hotel.)
November 12, 1980 illegible	Bullding Permit illeglble contractor name Cannell & Chaffln, Interior Design $45,000 (Repair and renovate first floor areas.)

December, 1981 illegible	Building Permit $10,000 (Renovate existing bar.) This is probably in lobby area.
December 11, 1981 illegible	Building Permit Keikyu USA, Inc. $3,000 Demolish walls to enlarge areas on first, third, fifth and sixth floors and in room 433 for ice machines.)

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Hlava, Diane and Edward, photographs, Pasadena, CA

Pasadena Historical Society, Pasadena, CA

Pasadena Public Library

City of Pasadena, Department of Urban Conservation

Seaver Center for Western Research, Los Angeles County Natural History Museum, Los Angeles, CA

Pasadena Heritage, Pasadena, CA

California State University, Northridge, Department of Geography; Sanborn Fire Insurance Maps, Northridge, CA

Three important historical collections were closed to the public during the preparation of this document. They are as follows.

The Los Angeles Public Library's California Room collections are closed to the public, indefinitely, because of damage from the 1986 library fires. Attempts to contact librarian Tom Owen were unsuccessful.

The Pasadena Historical Society Library collections were closed from August 1 through September 15, 1987. Attempts to gain access to archival materials during this period by special arrangement were unsuccessful. Materials from the Pasadena Historical Society used in this document were gathered in 1985.

The California Historical Society's photographic collections, including the Ticor Collection, was closed to the public until at least October 1, 1987. The materials were in storage and not accessible due to a planned move on the part of the society.

ENDNOTES

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29. Ibid.

30. Reflections on Elegance.... pp. 21-48.

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39. Pasadena News, January 17, 1913, p. 2.

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